

INDEXED

MUSIC & DRAMA

# MUSICAL AMERICA

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AUGUST, 1941

**"RECEIVED A PROLONGED OVATION"** —*Cincinnati Enquirer*



# Michael BARTLETT

*Star of*  
OPERA  
CONCERT  
RADIO  
CINEMA

*Tenor Scores Series of Stunning Triumphs  
with Cincinnati Zoo Opera, July, 1941*

**As Mario in "La Tosca"—**

"He displays intelligent musical taste in his account of the vocal lines. The appealing lyric quality of his voice and his great personal charm make him easily acceptable in romantic leading roles. As Mario, the painter, his efforts revealed fine musicianship and promise of real conviction in the characterization. He displayed superb acting and singing in the last act." —*Enquirer*

**As Alfredo in "La Traviata"—**

"He displayed tone quality which had the ring of a great voice."  
—*Times-Star*

**As Chevalier des Grieux in "Manon"—**

"Bartlett was superb in the role. The appeal of his personality and his histrionic ability were evinced with no uncertainty. He was at his best in the 'En fermant les yeux' at the close of the second act. He sang the aria with exceptional delicacy, sensitiveness, fervor and vocal quality, and received a prolonged ovation." —*Enquirer*

**As Pinkerton in "Mme. Butterfly"—**

"Michael Bartlett, as Pinkerton, evinced an understanding of the requirements of the role, and his lyric quality serves him to portray the romantic demand of the part. He sang with fervor and lived up to the appeal Pinkerton should have to an audience." —*Enquirer*

**Re-engaged**

**CINCINNATI ZOO OPERA, 1942**

Mr. Bartlett will also appear as one of the stars of Artist's Night on October 10, 1941 at the Worcester (Mass.) Musical Festival.



**Season 1941-42 Now Booking**

**CWG**

**NEW YORK  
745 FIFTH AVENUE**

**CHICAGO  
HOLLYWOOD**

## BERKSHIRE FESTIVAL DRAWS RECORD AUDIENCES

**Koussevitzky Conducts Boston Symphony in First Series of Eighth Annual Event, Held at Tanglewood**

### New Chorus Takes Part

**Two 'V' Symphonies Heard—Villa-Lobos's Choros 10, Copland's 'Quiet City' and Hindemith's 'Cello Concerto Given—Piatigorsky a Soloist**

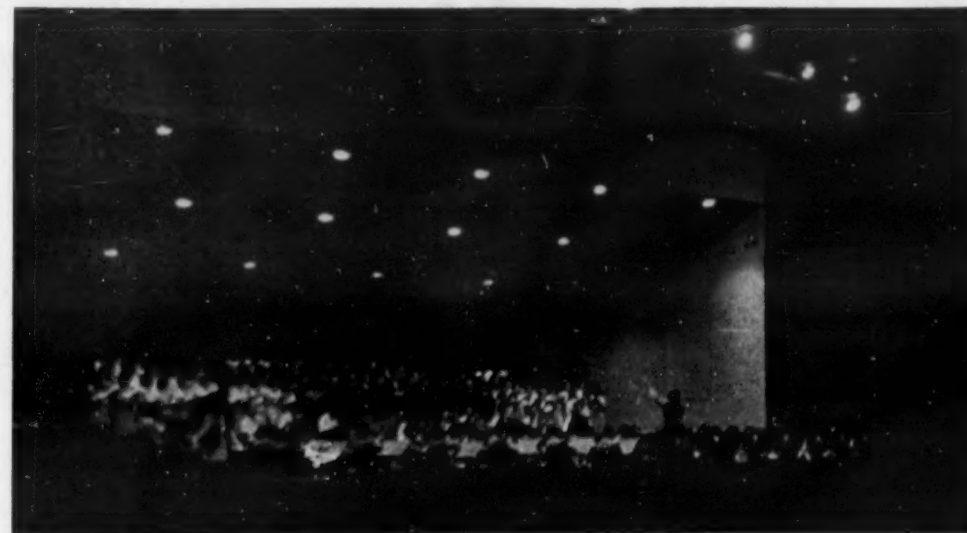
By OSCAR THOMPSON

STOCKBRIDGE, MASS., Aug. 4

IN the sylvan surroundings of Tanglewood, where thousands have sat or reclined on the grass outside the commodious Music Shed while capacity audiences have been the rule inside, new attendance records have been set by the first series of concerts of the Eighth Annual Berkshire Symphonic Festival. Though two days of rain preceded the opening event on the evening of Thursday, July 31, leaving the grounds damp after the clearing of the skies a few hours before the concert, hundreds brought blankets or other protection, with the result that past figures for first nights at Tanglewood were surpassed, the assemblage totalling about 7,000.

After the customary blank day on Friday, the second and third concerts on Saturday night and Sunday afternoon were favored by perfect weather, so that the overflow audiences on the lawn had all the encouragement that nature could provide. A throng of 9,000 on Saturday equalled the Festival's record for past seasons and one of 9,200 on Sunday set a new one. Indicative of what was to be expected, a shortage of sandwiches developed at the refreshment stands an hour or more before the afternoon concert, as students and others swarmed to the grounds, intent upon getting good places to hear the performances they could not see. The Music Shed seats 6,028. Hence there were more than 3,000 listeners on the grass at the last concert of the first series. Whether the second and third series will do still better remains to be recorded, but everyone connected with the Festival seems set for a record year.

Aside from the beauty of Tanglewood, and the interest which many visitors take in the school that flourishes on its grounds—an interest that has been heightened this year by the completion of new quarters for opera and chamber music performances—two factors tend to distinguish the Berkshire Festival from other summer seasons of symphony by America's major orchestras. One is found in the superior acoustics of the Music Shed, roofed over but open at the sides and back. The other is the continuance of the Boston Symphony under



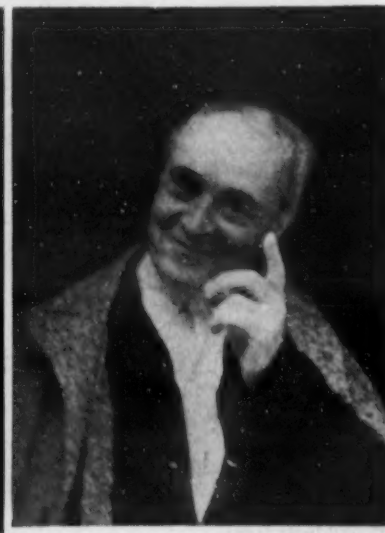
BERKSHIRE FESTIVAL  
SCENES

Above, the Festival Orchestra and Chorus Performing a Villa-Lobos Work

Above, Right, Dr. Serge Koussevitzky in Genial Mood

Left, Gertrude Robinson Smith, President, in the Center of a Group of Festival Devotees

Right, Gregor Piatigorsky, 'Cello Soloist, with Richard Burgin, Concertmaster



Photos by Edith Behrens

its regular conductor, Serge Koussevitzky, with no such disturbance of the routine of the ensemble as commonly results from a procession of guest conductors.

### Festival Chorus Appears

Though not flawless in detail, the performances of the first series gave evidence of having been thoroughly rehearsed. The Boston Symphony was substantially what it has been in Symphony Hall in Boston and Carnegie Hall in New York. Programs were of the same high standard, with no concessions either to the time of year or to any type of listener who might be assumed to be particularly prevalent in the summer colonies of rural communities. As in the past, the audience contained many musicians of prominence, many of whom were motorists of a day from New York or Boston rather than vacation sojourners of the vicinity.

Of fresh interest at the opening concert was the first appearance of the Chorus of the Berkshire Musical Association, Horace Hunt conductor. Totalling 150 voices, the organization is made up of men and women from various neighboring towns and villages. Dr. Koussevitzky's first use of it was in the Villa-Lobos Choros No. 10, 'Rasga o coração', in which the orchestra and the chorus are about equally important. As originally planned, the program called for the women singers in Debussy's 'Sirènes' also, but 'L'Apré-midi d'une faun' was substituted and heard in

(Continued on page 8)

## Weber Resigns Chicago Opera Post

**Artistic Director Deplores Conditions—Gallo Says They Are the Same as Last Year—Announces Partial List of Singers—Five-Week Season to Open Nov. 8**

CHICAGO, Aug. 5

HENRY WEBER, conductor, announced his resignation as artistic director of the Chicago Opera Company in a communication to Robert Hall McCormick, chairman of the board of trustees, on Aug. 2, giving as his reason that "conditions and circumstances are such that I feel the high excellence maintained last year cannot be repeated."

Fortune Gallo, appointed general director by the board on April 30, 1941, replied in a statement that "I have engaged practically the same Metropolitan stars who appeared last season, with several additions; we shall have the same splendid young local chorus; we are now negotiating with a well known ballet; the orchestra will be the same; the scenery, costumes and properties will be the same, and the Civic Opera House, I understand, will be renovated."

Some misunderstanding was occasioned in Chicago by the term "general director" which had been used in con-

nection with Mr. Weber's resignation, and which brought forth statements from Mr. McCormick and Mr. Gallo that this was not Mr. Weber's position, after Mr. Gallo's appointment.

It was announced on July 21 that the board had promised that Lily Pons in a revival of 'The Daughter of the Regiment' would be presented. A tentative roster was published including the following: Salvatore Baccaloni, Rose Bampton, Douglas Beattie, Jussi Bjoerling, Richard Bonelli, Karin Branzell, George Czaplicki, Richard Crooks, Vivian Della Chiesa, Dusolina Giannini, Helen Jepson, Raoul Jobin, Anna Kasas, Jan Kiepura, Dorothy Kirsten, Mobley Lushanya, Virgilio Lazzari, Giovanni Martinelli, Lauritz Melchior, James Melton, Grace Moore, Irra Petina, Ezio Pinza, Lily Pons, Elisabeth Rethberg, Bidu Sayao, Tito Schipa, Gladys Swarthout, John Charles Thomas, Lawrence Tibbett and Robert Weede.

Among conductors are mentioned Emile Cooper, Paul Breisach, Dino Bigalli, Angelo Canarutto, Leo Kopp, Carlo Peroni, and as guest, Gennaro Papi. Wilhelm Wymetal has been re-engaged as chief regisseur. Others of the personnel will be announced later.

The season, reduced to five weeks, will open on Nov. 8. A rescaling of prices puts the top at \$4.10 instead of last year's \$5, and a minimum of \$1.10.

## LAURENT NOVIKOFF JOINS METROPOLITAN

**Former Partner of Pavlova  
Will Replace Romanoff  
at Opera House**

Laurent Novikoff will replace Boris Romanoff as ballet master and choreographer of the Metropolitan Opera Association Ballet. Mr. Romanoff recently tendered his resignation to Edward Johnson, General Manager of the Metropolitan Opera Association, after having served as head of the ballet forces for the last three years.



Laurent Novikoff

Mr. Novikoff is a Russian by birth and studied at the Moscow Imperial Ballet School. Upon his graduation, he was made premier danseur of the Moscow ballet and later was appointed to the same post at the St. Petersburg ballet, which he later abandoned to become the dancing partner of Anna Pavlova, appearing both in Europe and the United States. Mr. Novikoff inaugurated a ballet school in London in 1928, but a year later, accepted an invitation to assume the direction of the Chicago Civic Opera Company's Ballet, which position he held for four years. He has become an American citizen.

## FLAGSTAD NOT TO SING IN AMERICA NEXT YEAR

**Soprano's Husband Confirms in Letter  
to Engles That She Will  
Remain in Norway**

In a letter received by George Engles, managing director of NBC Concert Service, Henry Johansen, husband of Kirsten Flagstad, reaffirms news previously received through newspaper channels that the Norwegian soprano will not return to America until the war is over.

"Under the present circumstances, of course, no one can say when it will be possible to return", the letter continues. "I can only hope that it will not last too long. Please tell all our friends that we are living a quiet life here and at the present we have very little disturbance from this world war. Madame Flagstad has hurt her right hand, so she cannot write or make use of this hand for two or three weeks. With best regards, Henry Johansen."

The letter is dated July 9 and was mailed from Kristiansand, where Madame Flagstad and her husband have been accustomed to spend the Summer. No direct word has been received from the soprano since she left Lisbon for Oslo.

### Ewald Schindler Arrives in America

Ewald Schindler, former stage director of the Grand Opera in Leipzig and of the Deutsches Teater in Prague, and brother of Kurt Schindler, who directed New York's Schola Cantorum for over twenty-five years, and his wife are among the "new Americans" who have recently arrived on these shores. Mrs. Schindler is the former Eleanora Nikisch, an actress on the Berlin stage and daughter to Arthur Nikisch. The Schindlers, with their two children, arrived on June 21 through the efforts of a group of Kurt Schindler's friends, including Dr. Serge Koussevitzky.

rived on June 21 through the efforts of a group of Kurt Schindler's friends, including Dr. Serge Koussevitzky.

## SZELL WILL BE GUEST WITH NEW FRIENDS GROUP

**To Conduct Orchestra Concerts in New  
York and on Tour—Town Hall  
to House Series**

George Szell, who was last heard in New York City as conductor of the NBC Symphony last season, will conduct the New Friends of Music Orchestra for the season 1941-1942, it was stated on July 23 by I. A. Hirschmann, founder of the organization.

Mr. Szell will conduct the New Friends' Orchestra in several concerts in New York City and also out of town when the orchestra goes on tour. His New York concerts will include the presentation of one large-choral work to be announced later. Fritz Stiedry, who has been the regular conductor of the New Friends of Music Orchestra for the past three years, will continue in this capacity, and will conduct the major part of the orchestral series. Besides its New York concerts, the orchestra will tour New England, the Middle West, and Canada.

Mr. Hirschmann further announced that the New Friends of Music orchestral concerts will be moved next Winter from Carnegie to Town Hall where the New Friends' chamber music series has been held for the past five seasons. The chamber music series is eighty per cent subscribed for the 1941-42 season. For the first time next season, works for the piano alone will be introduced on the New Friends' programs, including ten piano sonatas by Schubert, to be played by Artur Schnabel.

## ROSENBAUM RESIGNS AS PRESIDENT OF DELL

**"Business Responsibilities" Given as  
Reason—He Is Succeeded by  
Henry McIlhenny**

PHILADELPHIA, Aug. 2.—Samuel R. Rosenbaum who for the past three years has served as president of Robin Hood Dell Concerts, Inc., on July 28 tendered his resignation to go into effect at the conclusion of the current Dell season, because "increasing responsibilities in my business connections make it imperative for me to stand aside."

Accepting his resignation with regret, the board of directors at a meeting that afternoon unanimously elected thirty-year old Henry McIlhenny, Curator of Decorative Arts at the Philadelphia Museum of Art, to succeed Mr. Rosenbaum. Henry E. Gerstley, treasurer of the Wilkening Manufacturing Company, and president of the Philadelphia Opera Company, was elected vice-president, succeeding Benjamin Ludlow. Frederic H. Strawbridge, Jr., of the firm of Williams and Walton, insurance brokers, was selected as the new treasurer. C. David Hocker was re-elected both as secretary and as Dell manager. Both Mr. Rosenbaum and Mr. Ludlow will continue as members of the Dell's board of directors.

### Marjorie Lawrence Reported Recovering

Marjorie Lawrence, soprano of the Metropolitan, who was stricken with partial paralysis while in Mexico for the opera season there, is reported by her manager, J. J. Vincent, to be rapidly recovering at Hot Springs, Ark. Mr. Vincent states that it is planned for the soprano to resume her opera and concert engagements in October.

## AGMA WINS RIGHT TO TRIAL IN AFM SUIT

**Court of Appeals Rules 5 to 2  
to Permit Guild Move to  
Curb Federation**

The Court of Appeals, in a five-to-two decision, ruled on July 29 that the American Guild of Musical Artists is entitled to a trial in its suit to restrain the American Federation of Musicians from asserting jurisdiction over Guild members.

The State's highest court thereby reversed a finding of the Appellate Division which granted a motion of James C. Petrillo, president of the Federation, for dismissal of the Guild's complaint on the ground that it constituted a labor dispute.

### Trial May Be Held in Fall

Henry A. Friedman, attorney for the Federation, said that the case would now be put down for trial in New York Supreme Court, probably in October. He said that the Court of Appeals merely decided whether there was a valid complaint warranting a trial, but did not pass on the merits of the argument.

On Aug. 5, 1940, Mr. Petrillo wrote a letter to Lawrence Tibbett, president of the AGMA, saying that all instrumentalists and symphony orchestra conductors in the Guild should quit and join the AFM. He said also that he was informing radio interests, motion-picture studios, symphony orchestra managements, grand opera companies and others that the soloists must be members of his union if they wanted to work with AFM musicians.

The Supreme Court, Special Term, had upheld the Tibbett organization's right to seek an injunction against the Petrillo union, but the Appellate Division decided unanimously that the Guild had no cause of action.

Judge John T. Loughran, in writing the prevailing opinion of July 29 said that "our conclusion is that the complaint is sufficient on its face."

Chief Judge Irving Lehman, in a brief memorandum of dissent, said:

"I must continue to refuse my sanction to an injunction which I regard as an intrusion by the court into a field from which, in my opinion, it is excluded by statute, by the Constitution of the State of New York and by the Constitution of the United States."

Judge Charles Desmond, the other dissenter, stated:

"The complaint defeats itself, since it asserts the existence of a labor dispute within the definition of Section 876-a of the Civil Practice Act, and then demands such an injunction as is forbidden by the statute in such situations."

### Rochester Philharmonic Lists Plans

ROCHESTER, N. Y., Aug. 10.—The Rochester Philharmonic has announced its 1941-42 schedule of twelve evening concerts. José Iturbi will continue as the orchestra's musical director for the sixth season, with Guy Fraser Harrison as associate. Mr. Iturbi will conduct eleven of the twelve concerts, and Mr. Harrison the twelfth. The dates and soloists are as follows: Nov. 6, Iturbi, no soloist; Nov. 13, Iturbi, Don Cosack Choir; Nov. 27, Iturbi, no soloist; Dec. 4, Iturbi, Alexander Kipnis, bass; Dec. 18, Iturbi, Robert and Gaby Casadesus, duo-pianists; Jan. 8, Iturbi, no soloist; Jan. 15, Iturbi, Argentinita Dancers; Jan. 29, Iturbi, no soloist;

Feb. 12, Harrison, no soloist; Feb. 26, Iturbi, Paul Althouse, tenor, and Edwina Eustis, contralto; March 5, Iturbi, no soloist; March 26, Iturbi, Zino Francescatti, violinist. M. E. W.

## LEADING PARTS LISTED BY NEW OPERA COMPANY

**Partial Casts of 'Cosi Fan Tutti'  
'Macbeth', 'La Vie Parisienne'  
and 'Pique Dame' Announced**

Mrs. Lytle Hull's New Opera Company, scheduled to open in New York on Oct. 14, recently announced partial casts for the four operas to be presented in the first six weeks' season. Pauline Pierce, mezzo-soprano, identified with the Art of Musical Russia Company, and currently with the Chautauqua operas, will sing Dorabella in 'Cosi Fan Tutti' which is to open the season. Eugene Conley tenor, is also cast for this production which will be conducted by Fritz Busch, founder of the Glyndebourne Festivals in England.

The title role in Verdi's 'Macbeth' will introduce Jess Walters, baritone, to the operatic stage. Robert Marshall, tenor will sing Macduff. Mr. Busch will also conduct this work. Edwina Eustis, contralto of the Art of Musical Russia and other opera groups, will sing the role of the Countess in Tchaikovsky's 'Pique Dame'; Selma Kenyon, soprano, will be the Lisa; and Martha Lipton, contralto, Young Artist winner of the National Federation of Music Clubs in 1939, will alternate with Lydia Summers in the role of Pauline. Mario Bernini, tenor, will also appear in this work, to be conducted by Herman Adler.

The fourth opera, Offenbach's 'La Vie Parisienne' will be conducted by Antal Dorati, director of the company. Leading roles will be sung by Perry Askam and John Tyers, baritones. Anne Lipton, eighteen-year-old coloratura, will make her operatic debut with the company in a role to be announced later.

Twelve ballet performances by the Ballet Theatre will be given during the New Opera Company season.

## American Little Symphony Announces Auditions

PHILADELPHIA, Aug. 6.—Joseph Barone, founder and music director of the American Little Symphony, (for the past two seasons known as the Philadelphia Little Symphony), announces that applications are now being received for soloist auditions for artists for the organization's 1941-42 series. Young composers and conductors are also invited to apply for performances or appearances. Communications should be addressed to Joseph Barone, Bryn Mawr, Pa. The orchestra consists of thirty members of the Philadelphia Orchestra and is dedicated to the provision of opportunities for young and talented American soloists, conductors, and composers.

W. E. S.

## Library of Congress Gets New Manuscript Collection

WASHINGTON, D. C., Aug. 5.—A collection of musical manuscripts, to be known as the Gertrude Clarke Whittall Foundation Collection of Musical Autographs, has been established in the Library of Congress. The generosity of Mrs. Whittall has made it possible to purchase the collection formerly in the possession of the late Dr. Jerome Stenborough of Vienna. Composers represented in the collection are Beethoven, Brahms, Michael Haydn, Mozart, Schubert, Wagner and Weber.

# SEVENTH ANNUAL BACH FESTIVAL HELD AT CARMEL

**Gastone Usigli Directs Week of Music Devoted Chiefly to Works of German Master—Evenings of Mozart and Compositions by English Composers Add Variety to Series**

By MARJORY M. FISHER

CARMEL-BY-THE SEA, Calif., Aug. 3.

WITH a prologue of Bach chorales played by four trombonists in the bell tower of the village school on the evening of July 21, Carmel opened its seventh annual Bach Festival before an audience of 700 persons.

The festival culminated with two performances of the B Minor Mass in the Mission San Carlos Borromeo on July 27. Throughout the week music lovers from the east, south and north journeyed to the Monterey Peninsula to attend one or more of the seven programs, with the result that Carmel was not large enough to house the weekend visitors who sought to attend this annual fete.

Participating in the music making were a community chorus and orchestra comprised of residents of Carmel and vicinity, Summer visitors, an army officer or two and some of the army men's wives. Augmenting these basic community groups were soloists and first chairmen from Los Angeles, San Francisco and Indianapolis, the latter city supplying Jules Salkin, first violist of the symphony, who proved one of the finest solo artists heard during the week. And in addition to the regular festival ensembles, there was Miriam Solovieff, violinist, as guest soloist.

Theirs was music-making for the love of it. For while their expenses are paid by the management, none but the conductor receives a fee. And his is not sufficient to make any conductor covet the job for the monetary award. This annual music adventure is essentially a labor of love.

According to the Bach festival program, the 1941 Festival was an outgrowth of nine years of community music-making. The year 1932 marked the beginning of an inner musical life when Dene Denny and Hazel Watrous brought to Carmel the Neah-Kah-Nie String Quartet, with Michel Penha as its director and 'cellist. They presented the quartet in five chamber concerts, admitting season ticket holders to weekly open rehearsals. At the same time they organized an amateur orchestra, with Michel Penha as its conductor. The Carmel Music Society sponsored the entire enterprise and during the next year gave generous financial support toward keeping Michel Penha as the orchestra's leader. Many individuals, as well, contributed toward the support of the orchestra, an association being formed for that purpose. For three years Michel Penha conducted the orchestra, and the Denny-Watrous management presented his quartet in summer chamber music concerts, featuring the orchestra in special events. When his work called him away they engaged Ernst Bacon as conductor, and it was during the year that he was here that the Denny-Watrous management, with his cooperation, initiated the first Carmel Bach Festival in the summer of 1935. The violinist, Sascha Jacobinoff, was engaged for the 1936 festival, while for the fourth, fifth, sixth, and now for the seventh annual celebration of the music of Johann Sebastian Bach, the



Hagemeyer  
Dene Denny and Hazel Watrous,  
Managers of the Festival



Participants in the Old English Concert: from the Left, Julian Lieban, Tenor; Noel Sullivan, Bass; Ruth Terry Koechig, Contralto; Ross Worsley, Baritone; June Stevens, Soprano; Gastone Usigli, Conductor; Marcella Howard, Soprano; Russell Horton, Tenor; John Burr, Bass.



Miriam Solovieff



Alice Mock

management brought to Carmel the conductor, Gastone Usigli.

The fact that there were occasional Summer concerts in Carmel prior to the advent of the Denny-Watrous management in no way detracts from the credit due them for developing and presenting this annual Bach festival. That it has grown in grace with each succeeding year is due to their efforts, and to those of Mr. Usigli.

## Programs Well Balanced

Thanks to them and to the hearty cooperation of all the participants, the 1941 programs were of uncommon interest and revealed an amazingly fine balance between the spirit and the letter of the works presented. The first night's program consisted of the Overture No. 3 in D for orchestra, in which the players, directed by Mr. Usigli and headed by Doris Ballard as concertmaster, immediately set a high standard. No orchestral performance of the week surpassed this opening work in nicety of tone, ensemble and general nuance. The Cantata No. 53 for contralto and orchestra, 'Strike the Hour' introduced Ruth Terry Koechig, the festival contralto from Los Angeles, and later she, together with Alice Mock, soprano; Russell Horton, tenor, and Sten Englund, bass, cooperated with chorus and orchestra in presenting the Cantata No. 30, 'Shout for Joy, Ye Ransomed Band'.

On the same program were Marcus Gordon, pianist, playing the Preludes and Fugues in G Sharp Minor and E, and the Partita in B Flat; and Doris Ballard and Ralph Linsley, who gave a highly efficient and intelligent reading of the Sonata No. 2 in A for violin and piano.

For the second night's program Mr. Usigli planned an innovation in the guise of a program of music by English composers. It afforded diversity and contrast, and proved a highlight of the week. Four Fantasias by Purcell for string orchestra (Nos. 1-2-4 and 8) were interesting, if not outstanding, novelties. The same composer's songs, 'To Great Britain', 'Now,



Elena Hitchcock, Pianist (Left),  
and Doris Ballard, Violinist



Jules Salkin, Viola (Left), and  
Merrill Remington, Oboe

Winter Comes Slowly' and 'Pastorale', were well sung by Noel Sullivan, bass. Two soprano arias from his 'Dido and Aeneas' proved Carmel's Rachel Morton an efficient soprano soloist.

Marcella Howard (wife of an army officer, formerly of New York), who possesses an extremely pretty soprano voice, shared honors with John Burr, a bass, in enchanting excerpts from John Gay's 'Beggars' Opera'. Still more impressive were two Madrigals for four voices, and a Psalm for six voices by William Byrd, arranged by Mr. Usigli. For many, the Psalm 'Have Mercy Upon Me', which was sung to an accompaniment of violins, was the most memorable. The singers were Marcella Howard, June Stevens, Ruth Terry Koechig, Russell Horton, Julian Lieban and Ross Worsley. Jean Forward sang the second soprano part in the Madrigals.

## Salkin Plays Eccles Sonata

To Jules Salkin, first viola of the Indianapolis Symphony, who came west with Stokowski's All-Youth Orchestra and was induced to remain on the coast for the Bach Festival, audiences were indebted for most beautiful viola playing. He was first heard in the Eccles Sonata for viola and piano with Ralph Linsley and with it won the first great personal ovation to be given any individual participants. Although his tone was small, it had beautiful quality and Mr. Salkin had a command of phrase and nuance that many a violinist could well envy.

No less excellent in its own way was the oboe work of Merrill Remington, solo oboe of the San Francisco Symphony, who played the Handel Concerto Grosso for oboe and orchestra in G Minor.

It was good to hear an all-Mozart program some nights later. But to keep the report chronological, first should be recorded the fit of temperament which

caused the audience assembled in the Sunset School Auditorium to migrate to All-Saints Church before the organ program could be played. Frank W. Asper, the organist from the Salt Lake City Tabernacle, was quite willing to play the electric organ sent from San Jose for the occasion. But the organ refused to utter a sound and the Wednesday afternoon audience walked or motored a half dozen blocks to the church where the organ proved obedient. The Friday afternoon organ recital was also given in the church, twice, to be exact, for there were more ticket holders than there were seats in the church.

## An Evening of Mozart

Thursday night brought the Mozart evening which reached its final climax with the Symphonie Concertante for violin and viola, beautifully played by Miss Ballard and Mr. Salkin. This program also introduced Elena Guirola Hitchcock as soloist in the piano concerto in D Minor, and she proved a distinct asset to the festival.

The 'Eine kleine Nachtmusik', and arias from the 'Marriage of Figaro' and 'Don Giovanni', sung by Alice Mock, Mr. Horton and Mr. Englund, added contrast and merit to the Mozart program.

Saturday night the schedule reverted to Bach and, after a disappointing performance of the 'Brandenburg' Concerto No. 4 for violin and two flutes played by Doris Ballard, Alvin Cromwell and Arline Joanne Golden, Miriam Solovieff gave a sterling performance of the E Major Concerto. Orchestra and conductor joined the audience in giving her an ovation. The Concerto for four pianos and orchestra in A Minor proved an engaging novelty, well played by Mr. Linsley, Miss Hitchcock, Elinore Sayre and Charles Fulkerson. The program closed with the 'Magnificat' with the usual quartet of soloists, plus

(Continued on page 33)



# Paderewski the Composer

Though Creative Endeavor Occupied  
a Relatively Small Part of His Life,  
Its Significance Is Outstanding—  
His Music Seen as Expression of a  
Noble Personality

A Drawing by Gordon Bryant of the "Leonine Head"

By FELIX RODERICK LABUNSKI

THE French composer, Camille Saint-Saëns, characterized Paderewski as "a genius who accidentally plays the piano". This apt definition could be as well applied to any of his undertakings, as Paderewski was undoubtedly endowed with a superior creative intellect, with which he was able to dominate any field in which he was actively interested and achieve results far above the average.

It can also be applied to his creative work, in which, although devoting to it only a small part of his life, he achieved results ranking him as an outstanding composer.

Paderewski-pianist and Paderewski-statesman eclipsed Paderewski the composer, but his creative work gives, in my opinion, an ample indication for a supposition that, had he devoted himself to composition as completely as to the piano, he might be one of the greatest composers of his time.

The first manifestation of his manifold genius materialized in composition. From his early childhood, as soon as he could use his fingers on the piano, he started to improvise, and when he was six years old he composed his first piece. This creative talent was overlooked by his family and teachers, and his musical instruction was at first confined to piano playing. Later he studied theory and harmony at the Warsaw Musical Institute, but graduated as a pianist, not as composer.

The urge for expressing himself creatively materialized in Paderewski's decision to enlarge his knowledge of the art of composition. He went for a few years to Berlin, to study counterpoint, composition and orchestration with Kiel and Urban, two outstanding teachers of that time. He completed these studies at the age of twenty-three. He composed a series of piano pieces before that age, but his first mature works were published around the year 1884: 'Elegie', Op. 4; three Polish Dances, Op. 5; Introduction and Toccata, Op. 6.

## Span of Creative Activity Short

The span of Paderewski's creative output was comparatively very short: it comprised twenty-three years between 1884 and 1907. From this at least eight years should be deducted, due to his concert activity, which precluded composition during these years. With his

growing success as a pianist, and increasing concert engagements, the problem of sparing the time for his creative work grew more and more complex and difficult.

When the revolutionary movement in 1905 in Russia gave the Poles hope for the liberation of their country, Paderewski's activity turned towards another channel, towards political problems of Europe and the fate of his country. Soon this activity absorbed him so deeply that in order to fulfill this work he had to decide whether to eliminate composition or piano from his life. The pianistic career promised to be of greater help to the cause of Poland than the career of a composer. Paderewski's decision could not be other than to give up composition. He felt perhaps that it was a temporary withdrawal, but it proved to be otherwise.

A few years later he had to make another fateful decision: to give up his piano playing. This was in 1914 when he decided to devote all his strength and time to the cause of his country. Although he came back to the concert stage in 1922, not one musical work of his saw the light after 1907, the year of the composition of his symphony.

In order to estimate the importance of Paderewski's music, we must not forget that, with the exception of his four last works, it belongs to the Nineteenth Century and represents the post-romantic era of European music, the era of Saint-Saëns, Grieg and Tchaikovsky.

## A Definite National Character

Paderewski's music follows the tradition of Chopin and occupies an important place in the evolution of Polish music. His music, like Chopin's, was basically influenced by Polish folk music and has a definite national character. In many instances the composer went deeper and farther into the folk music than any of his predecessors and succeeded in creating music of great originality, which at the time of its publication produced the impression of striking novelty and modernism.

Paderewski's music is known mostly through his short piano pieces, headed by the Minuet in G. The popularity of this piece did more harm than good to the composer. It classified him as a composer of salon music and prejudiced against his music, musicians and the seriously minded public.

In these small forms, masterfully

written for piano and possessing a great variety of thematic invention and in their presentation, the composer has introduced many innovations. He was the first composer to stylize into a piano piece the Polish folk dance, Krakowiak. He used with great ability and originality the old classical forms, such as Gavotte, Minuet, Sarabande, Toccata, giving them a new texture and meaning, which was rather unusual at the end of the Nineteenth Century.

## His Only Symphony

But his importance as composer lies, in spite of their popularity, not in his short piano pieces, but in his larger works. His Symphony in A Minor was the first example in Polish music of such broad scope and creative depth. It is in three movements, written in cyclic form, and is inspired by the tragic conclusion of the Polish insurrection of 1863-64. This epic work passes through depths of mournful pessimism, to end in a more optimistic mood. The last movement announces prophetically the approaching liberation of his country. It might be compared with an enormous fresco depicting the misfortunes of the Polish people.

The world premiere of this Symphony took place in the United States and was given by the Boston Symphony, under Max Fiedler, in 1908. The work was acclaimed as one of the most remarkable symphonies of the time. It has since been successfully performed by many European and American orchestras, but never established itself as a work of the permanent repertoire, due mostly to its unusual length, which exceeds one hour. This Symphony, the only one he wrote, is without doubt the crown of the composer's career. Never before had Paderewski displayed such a breadth and originality of the form, such wealth of melodic invention and such a masterful treatment of the orchestra.

## The Concerto and Fantasy

The Concerto in A Minor, Op. 17, and the 'Polish Fantasy,' Op. 19, both for piano and orchestra, were composed between 1890 and 1894, much earlier than the Symphony. In spite of that, these works reveal an expert handling of the piano and the orchestra, and are the examples of the most impressive and brilliant compositions of their kind.

The Concerto has three movements. The first is written in Sonata-Allegro form, and belongs without doubt to the best examples of the opening movements of the piano concertos of this epoch. The second, a 'Romance', is in lyrical vein. The third, based mostly on folk dance rhythms, gives a splendid opportunity for the performer to display his technical skill, and constitutes an effective conclusion of the work.

The 'Polish Fantasy' is in one movement and has a rhapsodical form. Al-

though it is full of different moods and rhythms, it produces the impression of a great unity, as though the work was written in one stroke.

Among solo works for piano, the most important and representative are the Piano Sonata in E Flat Minor, Op. 21, and the Variations, Op. 23, in the same tonality, both composed shortly before the Symphony. The Sonata is in a sombre and tragic mood and seems to be spiritually related to the Symphony, and in many instances preconceives the latter. The Variations can be easily classified among the best piano variations of the pre-war era.

## 'Manru' Individual in Style

An example of the wide range of Paderewski's creative genius is provided by his opera 'Manru'. 'Manru', the libretto of which is based on Kraszewski's novel, 'The Hut Behind the Village', reveals Paderewski as an operatic composer of high standing. It is quite remarkable that in his first and only attempt to write an opera, the composer succeeds in accomplishing a work which produces the impression of being written by an operatic composer of long experience and career. 'Manru' has its own style, and could be classified as an intermediate between the opera and the music drama.

The composer is at ease in solo parts and choral masses in the same way as in his piano music. The action of the opera possesses a pertinent musical incarnation, and the dramatic situations are handled by a connoisseur of the stage. Moreover, the picturesque background of the action, which takes place among the mountaineers and gypsies of the south of Poland, gives the composer the opportunity to display a very rich and colorful orchestral palette, masterfully used.

## Songs Are Least Known

Paderewski's songs belong to the least known of his music here. This is the more surprising because they are quite remarkable and should belong to the repertoire of singers who are interested in the art-songs of the post-Romantic era. His songs comprise: Four Songs, Op. 7, to the Polish words of Asnyk; Six Songs, Op. 18, to the Polish words of Mickiewicz; and Twelve Songs, Op. 22, to the French words of Catulle Mendès.

All reveal a very fine feeling for prosody and an inborn instinct for the vocal line. Their emotional content covers a very wide range, comprising songs of tragic, lyrical and lighter character. The best of them are the Six Songs, Op. 18, mostly dramatic and very original in form and content. (They are obtainable in an English translation.)

It is not possible in this brief article to analyze properly the whole creative output of Paderewski. What is striking in the music of this composer are the same qualities which characterize him as a man: his music is emotional, without being sentimental; it is broad, without being vague; it is masterly, without being sophisticated, and it is simple, without being commonplace.

And it is above all a direct and spontaneous expression of his great and noble personality, which is enough to qualify this music as most inspiring and interesting.

# The Incomparable Pianist

By LESLIE HODGSON

## Glamorous Musical Personality Exerted Unparalleled Appeal to Imagination of Public—Tonal Beauty and Adroitness of Pedalling Peculiarly His Own

MANY will continue to believe that Paderewski was the most magical pianist that has ever lived. There have been other great musical personalities that have used the piano as their vehicle of expression, there have been pianists of greater virtuosity—in fact, it is not difficult to think of several of our own day more sensational in that respect than he probably ever was—and it is a matter of historical record that Liszt exerted something of the wizardry that Paganini as a violinist had at his command, the while Rubinstein enthralled his audiences by more unadulteratedly musical means than Liszt consistently relied upon. But though legend attributes the stature of super-giants of the piano to Liszt and Rubinstein pre-eminently, a greater concert public was available to Paderewski than to either of them. And while many other pianists rightfully ranked as "great" have stirred or swayed their audiences, and even gained their devotion, it can scarcely be gainsaid that no other pianist has ever appealed so strongly to the imagination of so vast a public. Surely since Liszt and Rubinstein, in any case, none other has woven so potent a spell of enchantment.

His was a peculiarly glamorous musical personality. The poetic halo that seemed to surround his picturesque head, with the challenging mystery of the eyes shaded by the overhanging mop of hair, was but a crystallization of the poetic vibrations of his musical soul transmitted through his playing. During the major part of his career it was in poetic charm and beauty and his individual approach to the music he played that the secret of the thrall under which he placed his hearers lay. When he returned to the concert stage after the first World War and his arduous labors on behalf of Poland, including the epochal episode of his serving as the first premier of his re-constructed country, he seemed to be no longer interested so much in the poetic, the tenderly expressive and the sheerly beautiful as in the larger philosophic significance of music and the architectural nobility of the greater works he played.

### Development of Objectivity

If his earlier interpretations of the classics had been colored by a too pronounced romanticism for the taste of the style purists, this later period was marked by the development of an almost severe objectivity in his treatment of the compositions of the earlier school. Moreover, having experienced so great

a spiritual expansion, he seemed irked by the limitations of the piano's scope of sonorities, and in his impatience therewith he frequently tried to exact from the instrument he was playing a much greater volume of tone than it was capable of giving, with necessarily disastrous results to the quality. But if there was appreciably less of the old tangible beauty there was a greater vision of the abstract, and to many of his loyal admirers his playing had attained a largeness and a breadth of utterance that it had not previously known.

### Elements of Incandescent Art

The most compelling quality of Paderewski's playing in its most characteristic estate in his best years was, as already noted, the poetic atmosphere in which it was enveloped and his supreme mastery of the physical means of creating that atmosphere. He found the means primarily in ravishing beauty of singing tone and an extraordinary resourcefulness and adroitness in the use of the pedal. Just as his tone was an essentially personal channel of expression with him, so his pedalling was a peculiarly individual art. Then, with his subjectively romantic approach, everything he took in hand emerged incandescent from the crucible of his imagination. One might make certain reservations regarding the validity of this or that detail of interpretation, but the performance was always vividly alive, with every note aglow. Acute sensitivity in the expressive moulding of a phrase and intriguing subtlety of shading, made possible by hyper-sensitive contact of the fingers with the keys, were among the most salient factors that made his playing potently persuasive.

Other great pianists have moved their audiences profoundly at times, lifted them momentarily to lofty heights, delighted them with the charm and grace of their style of playing, or excited them to delirium by feats of brilliant virtuosity. Paderewski was a High Priest of the Sacred Mysteries of Beauty. He was never interested in creating excitement

A Cartoon by Gluyas Williams of the Master at the Keyboard



by mere pyrotechnical exhibitionism. It is conceded that throughout the greater part of his career, while he could not claim a super-technique such as some other pianists possess or have possessed, he had an amply adequate equipment to enable him to encompass formidable difficulties with comparative ease. Certainly he could dash off a Liszt rhapsody with the uttermost brilliance and élan. But the listener was caught up and carried along by the spirit of the music as he projected it rather than by sheer virtuosity as such alone.

### Affinity for Chopin

Perhaps the music of Chopin, his great countryman, whose flaming patriotism seemed to be reincarnated in him to achieve through him the material results of a practical activity denied the earlier musician-patriot, was the most superlatively congenial vehicle of his highly personalized art. His playing of the A Flat Polonaise, for instance, was, at its best, a glowing expression of that patriotic fire, while those who ever heard him play the so-called 'Tuberoise' Nocturne, the one in B Major, Op. 62, No. 1, will treasure the memory of it as an experience of ineffable beauty. Then the B Flat Minor Sonata was a work practically patterned to order for him. In the 'Funeral March' his independence of conception prompted him to shift the accents to the second and fourth beats, with strangely uncanny effectiveness.

There have been those who have maintained that his Beethoven was too polished and aristocratic in style for the ideal embodiment of the essential sturdiness of the music, but he could open up rare vistas in the slow movements of the 'Moonlight' and 'Appassionata' and D Minor sonatas, attain emancipated philosophic heights in the first movement of Op. 111 and move on a plane of super-earthly beauty in the second movement, and bring to the 'Emperor' Concerto exalted emotional utterance.

Although the requisite tonal approach for Debussy was, inevitably, at his command, the French Impressionist never seemed to be entirely congenial ground to him. Perhaps this was fundamentally due to the music's lack of a deeply emotional element. By the same token, his

eloquent playing of the Liszt transcription of the 'Liebestod' from 'Tristan und Isolde' was among his most memorable performances.

The agony of stage fright pursued Paderewski relentlessly and frequently made recital-giving in New York especially, as it seemed, a hideous experience for him. It would manifest itself in various ways, inevitably taking its toll of technical accuracy, for one thing, and oftentimes prompting him to make violent onslaughts on the keyboard as if to reassure himself of being in full possession of his powers, with resultant jangling of the piano wires under the percussive impact of massive chords. There was one recital at Carnegie Hall at which the audience was kept waiting three-quarters of an hour for the program to begin, simply because he could not gain sufficient control of his nerves to drive himself out on to the platform.

On another occasion, at the same auditorium, he began the program half an hour late and was so distressingly nervous that he seemed unable to maintain co-ordination, with the result that he manipulated his legs up and down on the pedals like a couple of pump-handles. And it was not until he had played all the way through the set program and started his encores that he came into his own. Then with the first extra work, a Chopin nocturne, liberated at last from all constraint, he began to play as if divinely inspired, and his audience was vouchsafed the unforgettable experience of listening to a god for a full added hour.

### Paderewski Exhibition Held at Steinway Hall

An exhibition of souvenirs of the late Ignace Jan Paderewski was opened on July 24 by Mme. Wilkenska-Paderewska, the composer's sister, at Steinway Hall. The exhibition is divided into two rooms, drawing room and bedroom, with his furniture arranged as it was during his last days, and will remain open to the public until Sept. 15. Proceeds from admission charges will be presented to the Paderewski Testimonial Fund, Inc., which is coöperating with Refugees of England in establishing and equipping the Paderewski Hospital in Edinburgh, Scotland.



The Hands, Sensitive and Powerful

# VISITORS THROG TANGLEWOOD FOR FESTIVAL

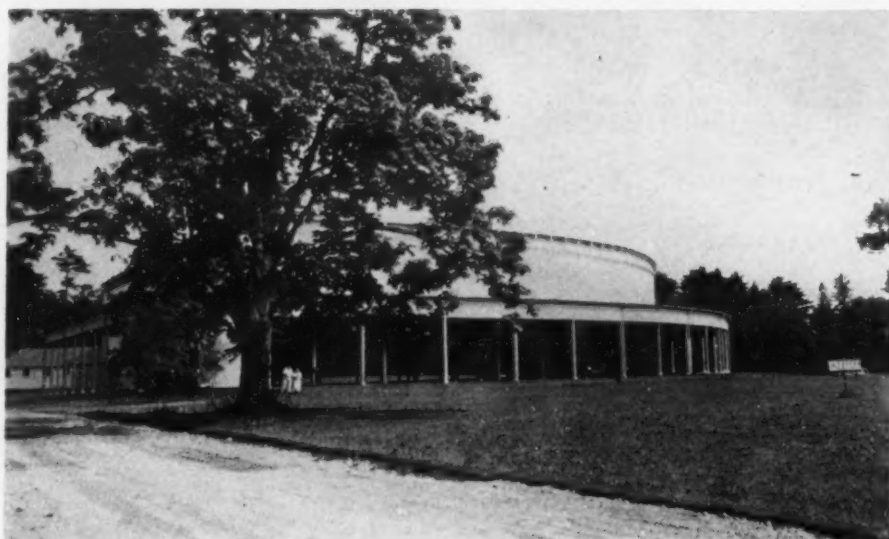
(Continued from page 3)

company with the other Nocturnes, 'Nuages' and 'Fêtes.' The pace of the 'Faun' was perhaps a shade too leisurely, but the Debussy group was a shining example of what orchestral skill and polish can be made to mean in music of delicate contours and tonal subtleties.

The Villa-Lobos composition, still little known though it has had performances in New York and elsewhere in this country, did not altogether come off, though the chorus sang well and the orchestra was its persuasive self. What was needed was more weight and thrust in the final choral-orchestral section, with its curious counterpoint of a kind of patter against a suave and somewhat commonplace melody.

Undoubtedly the Festival chorus can be made to sound more impressive in music of a more traditional and vocally grateful character. This is not to deny to this particular work its considerable measure of technical interest and vitality. Like so much of the music of Villa-Lobos it is an odd mixture of the primitive in spirit and the ultra-sophisticated in technical device.

'V for Victory' had a double representation at the opening concert. Not only was there reason to ponder the new connotation of the 'Fate knocks at the door' motto of Beethoven's Fifth Symphony, but readers of John N. Burk's admirable program notes were reminded



The Festival Shed at Tanglewood

that Haydn's G Major Symphony, No. 88, which served to begin the evening, was listed long ago in the records of the London Philharmonic Society as 'Letter V.' Both works were performed with the conductor's usual attention to detail and the orchestra's flair for brilliant effect. In either instance 'V' might well have stood for virtuosity.

At the second concert of the series, the audience was regaled with highly vitalized

performances of Mendelssohn's 'Italian' Symphony, Beethoven's Third 'Leonore' Overture and the Shostakovich Fifth Symphony. The last-named was played with a virtuosity that was fairly electrifying, though some of us must continue to regard the work as a most ingenious tissue of banalities.

Sunday afternoon's program might have been regarded as even a little venturesome in the confidence which the conductor reposed in his summer auditors, for it in-

cluded two unfamiliar works by composers representative of the current musical idioms. Both Paul Hindemith and Aaron Copland were present to bow. Both are connected with the music school at Tanglewood and both did at least a part of their composing of the music performed while in the vicinity of the festival scene last summer.

Hindemith's work was the 'cello concerto heard for the first time in Boston and New York last season, with the same soloist, Gregor Piatigorsky. Copland's was 'Quiet City,' for trumpet, English horn and string orchestra, which had its introduction in Manhattan last winter at the hands of the Saitenberg Sinfonietta. Messrs. Piatigorsky and Koussevitzky again collaborated in a brilliant projection of the Hindemith opus, but it remains relatively ungrateful for the solo instrument, and its melodies are reluctant to soar. The orchestra has its moments and the most was made of them.

Mr. Copland's score, expanded from incidental music designed for a play by Irwin Shaw, retains a scenic savor. Its atmosphere is still that of the theater. The work is smoothly articulated and the writing for the trumpet, which plays a dominant part in its progress, is apt and idiomatic. But this is not a work in which to seek for profundities of thought or feeling, or, for that matter, for innovations of technique. The trumpet part was played by Georges Mager; that for English horn by Louis Speyer. Typical Koussevitzky performances of the Brahms Fourth Symphony and Rimsky-Korsakoff's 'Capriccio Espagnol' had other satisfactions.

## SLONIMSKY TO TOUR IN LATIN AMERICA

Seeks Representative Scores by Native Composers for the Fleisher Collection

Under the auspices of The Edwin A. Fleisher Music Collection of the Free Library of Philadelphia, Nicolas Slonimsky, conductor and authority on Latin-American music, will fly this Summer to all countries of South and Central America to select representative orchestral scores by Latin American composers, these scores to be copied by the WPA Music Copying Project of Philadelphia, under the supervision of Arthur Cohn, American composer, and to be added to the Fleisher Collection. He plans to write for MUSICAL AMERICA a series of articles pertaining to his tour.

An invitation will be extended by Mr. Slonimsky to Latin American composers to write a violin concerto, for which a competent jury will award two prizes, the first for \$750, and the second for \$250. The concerto must be of between twenty and thirty minutes duration, and all manuscripts must be in the hands of the jury by Feb. 1, 1942. The winning concerto is to be performed by a young American violinist during his tour in South America in 1942. The performer has been appointed by the sponsors, and his name will be announced when the selection of the winning concerto has been made. Further details will be communicated by Mr. Slonimsky directly to the participating composers.

Mr. Slonimsky has the cooperation of the Pan-American Union in Washington, D. C., which has commissioned him, through Dr. Charles Seeger, Chief of the Music Division of the Pan-American Union, to bring reports on the state of Latin American music. He has contracted with the Thomas Crowell Co. for a book that will deal with contem-



Rembrandt Studio

Edwin A. Fleisher, (Above)

Donor of the Fleisher Music Collection, Under Whose Auspices Nicolas Slonimsky Will Tour South and Central America



Nicolas Slonimsky

porary music in Latin America.

Apart from these tasks, Mr. Slonimsky plans to conduct orchestral concerts of American music in the principal cities of South America. He was guest conductor at the Festival of Latin American Music in Bogotá in 1938. As a pianist he has recorded an album of South American chamber music for Columbia in works by representative modern composers of Brazil, Argentina, Uruguay, Chile, Peru, and Colombia. Readers of MUSICAL AMERICA will re-

call his articles on Latin American composers published in this magazine.

## AUSTRALIAN ARTISTS HEARD IN MELBOURNE

Una Bourne and Arnold Matters Perform on Radio—Melba Memorial Concert Held

MELBOURNE, AUSTRALIA, June 30.—Una Bourne, for several years the associate pianist with Dame Nellie Melba, and Arnold Matters, bass-baritone, at Covent Garden and Sadlers Wells, are among the talented Australian musicians who are being recognized by the broadcasting authorities.

In conjunction with the Sydney Symphony, Miss Bourne made a successful appearance at the Melba Memorial Concert held recently at the Sydney Town Hall. A plaque of the late diva donated by the English baritone, Lord Lurgan, was unveiled by Lady Gowrie, wife of the Governor-General.

A season of broadcast studio opera has depended largely for success upon the efforts of a small group of expert singers including Mr. Matters, Heddle Nash, Harold Williams, Stella Power and Thea Phillips.

Music having suffered considerably in Melbourne as a result of 'regular' wartime activities, has now received a further blow by the arrival of a captured Messerschmitt 109 which, exhibited in the Town Hall to raise money for the British Bombed Victims Appeal, has necessitated the postponement of the already overdue orchestral season. The musical authorities promise a compensating rush of orchestral concerts in July.

The most successful ventures at the present time are the free chamber music recitals held at the National Gallery and the monthly meetings of the various semi-private organizations such as the British Music Society, which has attracted a record number of new sub-

scribers, the Melbourne Music Club and the veteran Musical Society of Victoria.

Although in the formation of school and junior orchestras Australia lags lamentably far behind America and Great Britain, there are signs of awakening interest due in large measure to the broadcasting commission's regular provision of orchestral programs for young people and to the initiative and hard work of the music staffs in both public and grammar schools. The decision of the recently appointed Minister of Education in New South Wales to establish school orchestras as part of the free educational system directed by the State Department of Education is an excellent move which should do much towards abolishing the superstitious reverence for the piano which has acted as a blight on Australian musical culture. Other schemes advanced by the Minister include the establishment of a state endowed orchestra, ballet and opera, but these projects have little hope of realization in wartime.

BIDDY ALLEN

## Toscanini Returns from South America

Arturo Toscanini recently returned to the United States from a visit to South America where he reappeared as leader of the Colon Orchestra in Buenos Aires after a lapse of twenty-nine years. Toscanini led the Colon players in performances of Beethoven's First and Ninth Symphonies on June 20 and 25. Assisting in the Ninth was the Colon Chorus, augmented to 165 voices under the direction of Terragnolo, and the soloists, Judith Hellwig, Lidja Kindermann, René Maison and Alexander Kipnis, both of the Metropolitan Opera.

Music Department of west coast school of arts desires voice teacher to head department. High qualities as teacher and performer required. State experience, background training and salary. Address Box #801, c/o MUSICAL AMERICA, 113 West 57th Street, New York, N. Y.



Dear Musical America:

Now that the open season for rumors on next season's productions at the Metropolitan is at hand, I suppose I would be open to criticism if I failed to pass on whatever is going the rounds. Of course no out-and-out admissions are to be had from the opera's own spokesman but I am told that Eddie Ziegler, the assistant general manager, didn't say no when someone told him—just imagine anybody telling Ziegler!—that Auber's 'Fra Diavolo' and Mozart's 'Magic Flute' were under consideration.

Now "under consideration" might mean most anything. I have knowledge that Verdi's 'Nabuco' and 'Macbeth' have been under consideration at various times, but they never were given. However, I would say that in the case of 'Magic Flute' things have taken almost the color of a certainty. Indeed, if I didn't have to guard against a breach of confidence I might pass on to you the name of a singer hard at work on his or her role—and I don't mean a tenor!

Yet I also know a young American who may or may not have been engaged—he or she won't say yes, and he or she won't say no—who has been just as busy with Rossini's 'Cenerentola'. And the same imp who got no denial when 'Magic Flute' and 'Fra Diavolo' were brought on the carpet was told flatly that 'Cenerentola' was not a possibility.

Also denied was the persistent report that Gian-Carlo Menotti, librettist-composer of 'Amelia Goes to the Ball', had been commissioned to write an opera for the Metropolitan. The information my imp brought back to me was that young Mr. Menotti certainly was at work on a new opera but that it was not yet completed and although it would be submitted to the Metropolitan for consideration that was as far as the dicker had gone.

My imp had nothing whatever to report regarding the rumored revival of Meyerbeer's 'Les Huguenots', which was said a few weeks ago to depend partly on whether the tenor Jussi Bjoerling would be able to return from Europe. Now there seems to be no doubt about Bjoerling, but I can't say as much about 'Huguenots'. Additions to the list of possibles, probables and guessables will be accepted and charged for at the usual rates, provided they are accompanied by the necessary affidavits vouching for the veracity and presumptive sanity of the senders.

Now, did your own particular family newspaper print that Associated Press radio-photo from Russia of Dmitri Shostakovich all dressed up as a fireman—helmet, jacket, gloves, belts and more belts? I wouldn't say that he looked exactly dashing, for behind his glasses there always seems to be something boyish and unformed about Shostakovich's face, though he is all of thirty-four—and will be thirty-five next month.

The bit of news that was published with the photo didn't indicate that he was scattering his fire-fighting deeds far and wide. To the contrary, as a member of the anti-conflagration squad of the Leningrad Conservatory of Music his duties seemed to be limited to that of a human extinguisher on the roofs of that particular institution. All the same, I can't recall of ever having seen a composer in a fireman's outfit before, which is just another way of sizing up Shostakovich as truly an artist of our unprecedented and unpredictable times!

I used to think of a circus, a football game, or of "Wintergreen for President" when I heard the bumsadaisy finale of his increasingly popular Fifth Symphony. Now I know I was wrong; and so, I think, are those who have suddenly discovered in this opus a perfect picture of all the turmoil of the age. What that finale really shows us, as I am sure every one sooner or later will agree, is all the trombone, trumpet and tuba players of the Leningrad Conservatory Orchestra rallying to the support of their heroic Shostakovich in a rush to the roof at his call of 'Fire! Fire! Fire!'. There, no doubt, they are joined by the timpani after the boys have counted the requisite number of rests.

\* \* \*

As if the Shostakovich picture were not enough to prove how wholeheartedly Soviet composers are in the war, here's a cablegram received by the League of Composers in New York, and given out by the chairman of its executive board, Claire Reis:

"Moscow, July.

"League of Composers, 113 West Fifty-seventh Street, New York:

"The entire multimillion Soviet people are experiencing creative upsurge and fighting enthusiasm in this hour of decisive battle against the worst enemy of mankind Stop The outrageously insolent Nazi rulers who have enslaved several European nations will meet an inglorious end in their mad venture against the Soviet Union Stop Composers of the USSR considering themselves mobilized for the relentless struggle against bloody Fascist barbarity which has plunged half of Europe into utter gloom and desolation appeals to American composers with friendly greetings and an ardent call to muster still closer the international ranks of defenders of culture in the joint struggle against the common foe by means of the great art of music.

"Myaskovsky, Shostakovich, Prokofiev, Muradeli, Khachaturyan, Shaporin, Gliere, and others."

Just now it would appear that the comrades-in-arms of these illustrious artists are having to rely on something more than "the great art of music" to halt the invaders. I don't know what Mrs. Reis replied but she wouldn't have been wide of the mark if she had enclosed a clipping from any one of the newspapers telling of the dispatch of the first American bombers to Russia.

\* \* \*

If there's any one thing that is truly American about our summer symphony concerts in the open, it's the way the audiences grow bigger and bigger, irrespective of what we once may have been told about the absolute capacity of our stadiums, bowls, dells and parks.

Let us take a look at some figures William G. King has given us in the New York Sun, by way of correction of what has been printed about "record" attendances at the Lewisohn Stadium. As I do not doubt that much the same sort of overstatement obtains elsewhere, I will pass on the Sun music editor's statement intact. This, then, is Bill King speaking:

"While we're talking about the size of audiences at the Stadium, we may as well deal with facts. Frequently reviewers have estimated the attendance at between 24,000 and 25,000. Actually, the biggest crowd that ever gathered in the Stadium for a

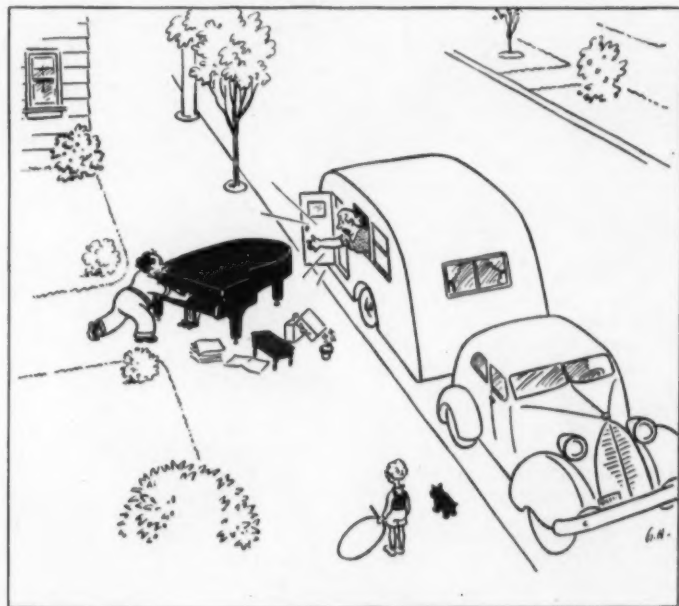
tomers seemed to like the music for itself. But down at the Watergate in Washington, D. C., I'm told that one lady was not too happy at a Slav program. "Looks as if Kindler is trying to work up Russian sentiment," she grumbled. It brings up the old question: how well do world politics and music mix?

\* \* \*

You may remember that in my July mumblings I confessed that I didn't know all the answers when I was asked why we didn't have music criticism on the air. Emil Corwin of the NBC Press Department has been prompt to

## SCHERZANDO SKETCHES No. 107

By George Hager



Oh, No You Don't! This Is Going to Be No Busman's Holiday!"

concert totaled 20,475. The 24,000 to 25,000 figures, supplied by overenthusiastic officials before the turnstiles have been checked, undoubtedly included their estimates of those turned away after all seats and standing room had been sold. Of course, as the late Lew Salter used to point out, nobody can tell the ultimate capacity of the concrete stands, since nobody can tell how close together the customers will sit on any given night.

"For the record, it was Lily Pons and Andre Kostelanetz who drew the 20,475 audience in 1940. And the next biggest crowd was attracted by Jascha Heifetz in 1939. It totaled 19,941.

"It probably will surprise many to learn that the biggest audience of the current season was not the one which turned out for the annual Gershwin program (most of the papers estimated this at 25,000), but that which was present on the opening night. To hear Artur Schnabel, the pianist, as soloist, and Artur Rodzinski as conductor of the Philharmonic-Symphony, 19,832 people came to the Stadium. This year's Gershwin audience totaled 19,238. The Ballet Russe de Monte Carlo attracted 14,027 on one night and 12,684 on another; and the audience which heard Yehudi Menuhin and was estimated at from 18,000 to 23,000, actually totalled 13,382."

Evidently the spirit of P. T. Barnum is still with us, eh Bill?

\* \* \*

Speaking of Russians and figures and summer concerts, here's a thought about all three. Whether by design or coincidence, Slav music was fed to New York Stadium audiences in large gulps. One of my imps counted four all-Russian lists, two of them all-Tchaikovsky, not to mention five evenings of Russian ballet. Tchaikovsky cropped up on four additional programs, other Russian works on three. Apparently the cus-

tomers seemed to like the music for itself. enlighten me about one kind of criticism, in the form of letters written in by listeners to the series of programs called "New American Music." Mr. Corwin quotes Samuel Chotzinoff, director of NBC's Music Division, as saying that they have to expect both "orchids and overripe tomatoes," and because of what I said about possible repercussions if there really was frank and blunt criticism on the air of radio performances, he quotes some opinions that scarcely would be put in the orchid class. The point, of course, is that these verbal brickbats were read back to the nationwide audience. They follow:

"New Music" Phooey! It is no more music than four plus five equals ten is arithmetic."

"The first piece last night was awful, just a lot of noise. Why is such music inflicted on the public when there has been so much lovely tuneful music written?"

"Thank goodness we can tune in on another station."

"This so-called 'new' music fails to impress me with anything but irritation."

"Of all the inane, flat, and dull and completely uninteresting pieces I have ever heard, that opus gets the brass spittoon."

All this makes good copy, but it doesn't quite meet the issue of why we don't have professional criticism, given to air listeners right after the music has been played. Particularly as it would affect the commercial hours, perhaps the broadcasters (and the sponsors) might find the gaff a little less easy to stand, ventures your

*Mephisto*

# Eminent Artists Attract Many to Stadium

**Appearance of Eight Conductors and Long Roster of Noted Soloists Draw Audiences of Unusual Size — American Works, Novelties, Opera and Ballet Lend Variety—Annual Gershwin Concert Given — Artists Make Debuts**

**S**EVEN audiences, each in the ten thousand bracket, each for some special event; smaller gatherings for the usual symphonic programs; a star-studded soloists' list, and seven nights of rain out of the thirty in the span reviewed were distinguishing features of the Lewisohn Stadium concerts during the month. Eight conductors presided over the New York Philharmonic-Symphony, and either by design or coincidence, Russian music held the place of honor as most performed.

Heavy skies, which had made good their threat of rain the previous evening, limited the size of the crowd on July 8 to hear Gregor Piatigorsky in his postponed appearance under Eugene Goossens, but the applause for the Russian 'cellist' was as warm as the weather. Notable for lush tone and sensitivity of phrase, his performance of the Schumann A Minor Concerto was, however, in no way sentimentalized and his effortless technique seemed but a background for the emotional content of the work. With the orchestra he played the slow movement from Haydn's Concerto as a first encore, and then responded to the applause with the unaccompanied Prelude from Bach's 'cello Suite.

It is not often that a woman's name appears as transcriber on orchestral programs. But Elizabeth (Mrs. Charles E.) Mitchell has had the experience twice, in 1931 at these concerts, and on this occasion. Her orchestral setting of the D Major Prelude and Fugue No. 5 from Bach's 'Well-Tempered Clavichord' was neatly, seriously and sagely done. She was present to take a bow for appreciation of this first performance. Mr. Goossens had a smooth success with this, as well as Strauss's 'Till Eulenspiegel' and Sibelius's 'En Saga'.

## Goossens Ends His Series

The Cincinnati conductor ended his series, half of which had been rained out, on the following night, with a program that had been designed as Anglo-American, but which suffered a sea-change because of many requests for Beethoven's 'Eroica', which, scheduled as a memorial to Paderewski, had shared Mr. Goossens's unlucky decrees from the weather man. The symphony was a substitute for Randall Thompson's previously listed. In musicianly performances, Mr. Goossens disposed of Beethoven and Britons with equal skill and with special sympathy for Vaughan Williams's 'A London Symphony' and a 'Solemn Melody' by the late Sir Walford Davies. Dignity was the chief characteristic of the latter work,



Reginald Stewart



Andre Kostelanetz



Lily Pons



Jascha Heifetz



Jarmila Novotna



Gregor Piatigorsky

which the composer arranged for full orchestra for the coronation of King George V. Perhaps this concert will be remembered as the high spot of Mr. Goossens's tenure, not only for his craftsmanship, but also for the real elegance and insight which he brought to the Vaughan Williams work.

## Gershwin Music Hailed

Every year more devotees flock to the Stadium's annual Gershwin night and every year the performances seem to improve in quality. The first is undoubtedly a tribute to the ever-fresh genius of Gershwin's music and its solid place in the affections of all types of music lovers. The second can be construed as a well-deserved laurel leaf in the crown of Alexander Smallens, who, on July 10, presided once more over a couple of hours of Gershwiniana and deeply satisfied the throng of about 24,000. These programs follow the same main lines each year and enlist the same participants: Oscar Levant for the Piano Concerto and the 'Rhapsody in Blue'; the Eva Jessye Choir for the 'Porgy and Bess' excerpts, with Anne Brown and Todd Duncan as soloists. This year, however, Edward Matthews substituted for Mr. Duncan and won his place in the audience's esteem. He had to repeat both 'I Got Plenty of Nuttin'' and 'It Ain't Necessarily So'. Miss Brown made her customary hit with 'Summer Time' and 'My Man's Gone Now', and both singers contributed something vitalizing to 'Bess, You Is My Woman Now'.

Mr. Levant's knowing and affectionate performances of the piano works are too well known to need much comment now, but his brilliant technique and unequalled rapport with Gershwin's idioms and spirit aroused enthusiasm afresh. He had to play an encore, and kept within the picture with Gershwin's Second Prelude. Mr. Smallens gave polished and sparkling readings of the Cuban Rhapsody, 'An American in Paris', 'The Man I Love' and 'Strike Up the Band'. Never before had he seemed to strike such fire and rhythmic vitality out of the orchestra in Gershwin music.

The conductor's versatility was further demonstrated at two succeeding concerts: one on July 11 of Schumann, Wagner and Brahms; the other an all-Mozart list on July 13, postponed for the usual reason from the previous evening. Soloists shared the limelight with Mr. Smallens on the latter program, Ray Lev combining an im-

maculate technique with an innate refinement to give an excellent account of the Piano Concerto in A Major, and John Corigliano and Zoltan Kurthy playing the violin and viola respectively in an exquisite performance of the Symphonie Concertante. The exceptionally fine-grained program was completed by two symphonies, the G Minor and the C Major ('Linz'). Miss Lev added two piano encores by the same composer.

## Stewart, Goodman and Swing

Although Reginald Stewart, the Canadian conductor and pianist, did not, by his own admission, object to being twin-billed with triple-distilled swing, it would have been better for him to have made his Stadium debut on an evening that he could have had all to himself. For it was Benny Goodman who stole the show on July 14, both as clarinet soloist in the Mozart Concerto, and as leader of his lively band in the last half of the program. Most of the audience was evidently pro-jitterbug, and encroached in ever-increasing waves upon the territory of the "regulars", many of whom retired from the assault on their ears and sensibilities. This is not to say that the swing-fest was not an enlivening experience on the whole, but it reminded this listener of a newspaper circulation stunt (many new customers among the 15,000, but will they stick?), and probably won no new converts to music's gamine half-sister.

Unreserved success for Mr. Stewart waited until his second appearance, for his reading of the Beethoven Fifth seemed to lag in tempo and inspiration, and the Walton 'Crown Imperial' March might well have been dubbed 'Pomp and Bombast'. His accompaniment for the Concerto was smooth and sensitized, however. And Mr. Goodman played the solo portion with more freedom from the diffidence which has marked his Mozart performances in the past. His clarinet tone is a wonder to hear and he knows how to phrase and breathe.

Mr. Goodman changed the prevailing mood with his first piece, 'One O'Clock Jump'. Then came Goodman favorites too numerous to mention, with spotlights for Cootie Williams, trumpeter, and other members of the band and a lady vocalist, Helen Forrest. Many torrential climaxes were reached, with devotees making as much noise as the band and quieting only as the strains of a Goodman-ized 'Star Spangled Banner' impressed more serious matters upon the feverish crowd.

Mr. Stewart came into his own on July 15, with a well-devised program and much superior playing. Although Enesco's 'Rumanian' Rhapsody No. 1 was the hit of the evening, a zestful and blood-tingling performance, there was also cause for gratitude in a suite of renaissance dances arranged by the English composer, Peter Warlock, entitled 'Capriol' Suite for Strings. Ample differentiation of mood and color is inherent in these six dances, which retain a Sixteenth Century atmosphere until the last more modern one, and Mr. Stewart brought out all of their possibilities. Franck's Symphony had a musicianly workout, and Mr. Stewart realized the proper emotional depth in the Prelude and 'Liebestod' from 'Tristan'. The program ended brilliantly with the Overture to Smetana's 'The Bartered Bride'.

For his final appearance on July 16, Mr. Stewart revealed further excellent qualities in the Brahms First Symphony and a varied list of shorter works, among them his own transcription of Mendelssohn's piano Fugue in E Minor, ably done, and a well-intentioned but unimpressive piece called 'Benedictus' by Sir Alexander MacKenzie. Ravel's 'Alborada del Gracioso', the Albeniz-Arbo's 'Triana' and the Polka and Fugue from Weinberger's 'Schwanda' completed the program with color and élan.

A return engagement of the Ballet Russe de Monte Carlo was showered out after the first number, 'Swan Lake', on July 17, and had to be completely abandoned on July 18. However, 14,000 gathered on July 19, and 18,000 on July 20 to see 'Swan Lake', 'Petruchka' and 'Prince Igor' under the baton of Franz Allers. Solo dancers included Tamara Toumanova, Alexandra Danilova, Leila Crabtree, Jeannette Lauret, André Eglevsky, Frederic Franklin, Leonide Massine and others among this talented troupe.

## Menuhin in Stadium Debut

Yehudi Menuhin's Stadium debut on July 21 was the signal for 23,000 admirers to welcome the young violinist in a generous outpouring of his gifts. Two concerts an evening are not too much for Mr. Menuhin, who frequently plays three. This time the pair consisted of the Mendelssohn and the Paganini in D Major. The latter proved a better outdoor vehicle for the performer, who drew from it every ounce of brilliance and bravura without in the least making it show for show's sake.

(Continued on page 11)



Yehudi Menuhin



Ray Lev



Oscar Levant



Anne Brown



Ania Dorfmann



Harold Bauer



John Corigliano



Georges Barrère



Charles Kullman

# New York Stadium Concerts

(Continued from page 10)

sake. His tone was rich and round and he was ever aiming at expressing the musical content of the work. The Mendelssohn did not fare as well in tonal quality or in spontaneity, perhaps, because of initial lack of adjustment to acoustical conditions. There were ovations for the violinist which would not let him go until he had played Saint-Saën's 'Havanaise' with the orchestra and the Prelude from Bach's E Major Sonata for violin alone.

Efrem Kurtz, who returned for his third season, not only accompanied the soloist well, but won his own success in the Overture to Lalo's 'Le Roi d'Ys', William Walton's 'Scapino', a Comedy Overture, the Scherzo from Bruckner's Ninth Symphony and the crackling and amusing polka from Shostakovich's ballet suite, 'The Golden Age'.

Considerable Russian music has been on the Stadium bill of fare already, and the diet was still further over-balanced with Mr. Kurtz's programs for July 22 and 24. The first included the Overture to Glinka's 'Russlan and Ludmilla', Scriabin's 'Reverie', Stravinsky's ballet, 'Le Baiser de la Fee', three excerpts from Prokofiev's 'Lieutenant Kiji', the Persian Dance from Mussorgsky's 'Khovantchina', Liadoff's 'Kikimora', the Polka from Shostakovich's ballet, 'The Bolt', and Tchaikovsky's Theme and Variations from Suite No. 3—a long list and a merry one, increased by encores. Mr. Kurtz is a notable interpreter of this music, and was roundly applauded. Sandwiched between the Slavs was the program of July 23: the Schumann Symphony No. 4, and shorter works by Bruckner, Mendelssohn, Dvorak, Fauré and Paganini. A link between was the Tchaikovsky '1812' Overture.

## Novotna and Kullman Sing

For it was Tchaikovsky who occupied the July 24 spot alone, in a program which looked more dramatic on paper than it sounded, in spite of the presence of two accomplished operatic soloists, Jarmila Novotna and Charles Kullman. The excerpts from 'Eugen Onegin' and 'Pique Dame' were not in themselves effective, although both singers scored individual triumphs and deserved them. Mme. Novotna has seldom sung more freely, with more glowing tone and impassioned feeling, and it was her admirable setting forth of Tatiana's 'Letter Scene' from 'Onegin', Lisa's aria from 'Pique Dame', and with Mr. Kullman the duet from the latter opera that made them palatable. In itself, this music cloyed, and the English translation seems stiff and occasionally ridiculous. Both singers were superb in the field of diction. Mr. Kullman brought his well known operatic flair to his solo portions, Lenski's aria from the one opera and Hermann's aria from the other. There were also orchestral excerpts, the most ingratiating being the familiar 'Onegin' waltz. The 'Pathétique' Symphony was Mr. Kurtz's pre-intermission offering.

Tchaikovsky carried over into the next night's list also, with the Serenade for Strings, although of greater import were the Haydn Symphony in G Major (B. and H. No. 13), and the music which Paul Hindemith composed for his ballet, 'St. Francis', under its original title of 'Nobilissima Visione'. Mr. Kurtz did his best to make the bare bones of the Hindemith appealing, but Haydn seemed the more pleasing in contrast. Shorter pieces completed the list.

The conclusion of Mr. Kurtz's engagement co-incided with the opening of a new "auditorium" on July 26, the New York State Amphitheatre at Flushing Meadow Park, the scene of the former World's Fair. The orchestra moved to Long Island for the night to assist in the dedication, and after speeches by Mayor LaGuardia, Park Commissioner Moses and others, the audience settled down to music—principally, in this case, the Lalo 'Symphonie Espagnole' with Joan Field as soloist, and the Beethoven Seventh. Miss Field played the Lalo with appropriate, romantic inflec-



Efrem Kurtz and Joan Field Practice on the Water Sprites at the Flushing Meadow Amphitheatre, Dedicated by a Stadium Courtesy Concert, Later to Be Used for Swimming Events

tion and warmth of tone, and gave two encores in response to the applause. Mr. Kurtz bowed out with the 'Rienzi' Overture.

The orchestra returned to its home territory on July 27 for a program under Alexander Smallens with John Corigliano, concertmaster, as soloist in the Bruch G Minor Concerto, a performance of fine inherent musicianship and tone and technique to match. Three encores were demanded. Mr. Smallens was at his best in Mendelssohn's 'Midsummer Night's Dream' Overture, 'The Walk to Paradise Garden' from Delius's 'A Village Romeo and Juliet' and Brahms's Third Symphony.

The deluge burst on some 10,000 faithful who had gathered to do homage to Lily Pons and André Kostelanetz on July 27, before the program was half over. The same legions returned the following evening, augmented by 7,000, and were delighted by the popular coloratura and her equally popular conductor-husband, whose third joint Stadium appearance this was. Six numbers had been scheduled for the petite soprano, but these were stretched to ten by encores, one of which, Poldini's 'Dancing Doll' in Frank La Forge's arrangement, was repeated after the 'Blue Danube' Waltz had failed to satisfy the customers' appetites. The listed works in which Miss Pons displayed all of her familiar artistry were Alabieff's 'The Nightingale', Bishop's 'Lo, Here the Gentle Lark', 'Caro Nome' from 'Rigoletto', and three excerpts from Donizetti's 'La Fille du Regiment'. Amedeo Ghignatti played flute obbligatos in the Alabieff work (also arranged by Mr. La Forge) and in one 'Daughter of the Regiment' aria.

Mr. Kostelanetz's contributions were lively and well co-ordinated performances of Goldmark's 'Sakuntala' Overture, Weinberger's 'Under the Spreading Chestnut Tree' and Tchaikovsky's 'Francesca da Rimini'.

## "Heifetz Night"

Another rainy interregnum brought the series to July 31, which turned out to be literally Heifetz Night. It was Hans Wilhelm Steinberg's postponed first appearance, but the conductor did not show to best advantage in somewhat rough and brassy performances of the Brahms Haydn Variations and Fourth Symphony. Evidently the major part of rehearsals had been expended in favor of Mr. Heifetz, for the accompaniment to the Concerto was better integrated. The violinist was in top form, and again his superlative setting forth of the Brahms work was both dazzling and emotionally moving to an audience of

(Continued on page 33)

## JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, President

## INSTITUTE OF MUSICAL ART

37th Season

GEORGE A. WEDGE, Dean

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Evan Evans	Hardesty Johnson	Bernard Taylor
	Lillie Sang-Collins	

#### ORGAN

Lilian Carpenter	Gaston M. Dethier
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Sascha Jacobsen		Ronald Murat

#### VIOLONCELLO

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#### HARP

Marcel Grandjany

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Arthur Christmann	Bruno Labate	William Vecchiano
Ernest Clarke	Arthur Lora	Ernest Williams
Fred Geib	Lorenzo Sansone	Jan A. Williams
Saul Goodman		Frederick Zimmermann

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Pauline Corliss	Louise Pott Havens	Julia Smith
Dorothy Crowthers	Isabel Lehmer	Ruth Van Doren
Judson Ehrbar	Bronson Ragan	George A. Wedge
Ada Fisher	Adolf Schmid	Helen W. Whaley

#### ENSEMBLE

Louis J. Bostelmann	Arthur Christmann	Emanuel Zetlin
	Rudolph Gruen	

#### CHORUS

Igor Buketoff

#### ORCHESTRA

Willem Willeke  
Louis J. Bostelmann

#### BAND

Arthur Christmann

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#### For Catalogue Address

120 Claremont Avenue - Room 125 - New York City

# ROBIN HOOD DELL EVENTS DRAW RECORD AUDIENCES

**Pons-Kostelanetz Evening, Appearances of Menuhin and Heifetz as Soloists and Benny Goodman Attract Crowds—Iturbi, McArthur, Monteux, O'Connell, Steinberg and Caston Conduct — "Philadelphia Finds" Add to Soloists**

By WILLIAM E. SMITH

PHILADELPHIA, Aug. 4.

SOME of the largest audiences in the twelve seasons of Robin Hood Dell events were witnessed during recent weeks, including a record attendance of nearly 14,000 for a concert at which Lily Pons was the featured artist. Concerts with Yehudi Menuhin and Jascha Heifetz as soloists drew more than 10,000 each, and Benny Goodman attracted approximately the same number, although as would be expected his audience included a large representation of the species "Jitteroptera".

The period reviewed begins on July 9, with a concert conducted by Hans Wilhelm Steinberg and offering Paul Robeson as soloist, the famous Negro baritone being enthusiastically greeted by about 8,000 after three postponements of his appearance because of unfavorable weather. In splendid form, Mr. Robeson contributed Malcolm Ross's 'Tennessee Valley', an interesting song credited with its premiere; Pedro Sanjuan's effective 'Invocation to Oggun', a number in which the rich resources of the soloist's lower reaches were remarkably revealed; Engel's 'Hassidic Chant', items from Gershwin's 'Porgy and Bess', the Latouche-Robinson 'Ballad for Americans', in Mr. Robeson's solo arrangement, and a group of Spirituals. Several encores were tendered with Lawrence Brown at the piano.

The principal orchestral work was Beethoven's Symphony No. 8, Mr. Steinberg and the Dell musicians realizing an enjoyable performance. Also listed were Richard Strauss's 'Till Eulenspiegel' and Harold Byrn's Suite from Offenbach's 'Robinson Crusoe' music.

## Invasion of the "Jitterbugs"

Probably the most unusual assemblage in the Dell's annals turned out for the evening of July 10 with Benny Goodman and his band accounting for the presence of thousands of fervent youthful devotees of "jitter-bugging" and "swing" in the audience and five and six deep around the fences. The concert opened respectably enough, with a substantial program of "long hair" music under the baton of Edwin McArthur, special "volunteer" conductor for the occasion in lieu of José Iturbi. This began with the Prelude to act III of Wagner's 'Lohengrin', continued with Mozart's A Major clarinet Concerto, Mr. Goodman playing the solo part skillfully, and was rounded out with Berlioz's arrangement of Weber's 'Invitation to the Waltz', Liszt's 'Les Preludes', and Stravinsky's 'Tango', the last directed by Mr. Goodman.

Then the "BeeGee" best known and most preferred by a good part of youthful America took over and with the expert members of his band performed for an hour or more to the delectation of his "followers" who clapped hands, shouted, and otherwise joined in the proceedings.

Dell programs on July 12, 13, 14, 15, 16, 18 and 19 were conducted by José Iturbi with his customary ability and musician-ship. A pleasing reading of Beethoven's seventh Symphony, in A, and well-effected presentations of Rossini's 'Italians in Algiers' Overture; Liszt's F Minor Rhapsody, and Tchaikovsky's 'Capriccio Italien' made for an agreeable concert on the twelfth. Samuel Mayes' facile and assured exposition of the exacting solo part in Dvorak's 'cello Concerto, afforded more than ordinary pleasure and elicited hearty response



Saul Caston



Charles O'Connell



Pierre Monteux (Left)



(Right) Benny Goodman Wields the Baton While Edwin McArthur Looks on at Rehearsal

on the thirteenth—the soloist, one of the several young "Philadelphia Finds" booked for this season, being leader of his section in the Dell ensemble and regularly co-first 'cellist of the Philadelphia Orchestra. The concert also brought admirable performances of Mendelssohn's 'Italian' Symphony, Beethoven's 'Leonore' Overture No. 3, and Enesco's 'Roumanian Rhapsody' No. 1. As an encore Mr. Mayes played a Rondo by Weber with Joseph Levine, Dell accompanist, at the piano.

On the fourteenth, in Liszt's A Major piano Concerto, Mr. Iturbi fulfilled the double role of soloist and conductor with the usual deftness and success, scoring great applause which was rewarded with several solo pieces, felicitously set forth. The surrounding bill comprised Dvorak's 'New World' Symphony, Weber's 'Freischütz' Overture, and the dances from Falla's 'Three Corners Hat', all advantageous vehicles for the exercise of Mr. Iturbi's interpretational art and the Dell orchestra's instrumental capacities.

11,000 in the Dell and some thousands outside acclaimed Yehudi Menuhin as soloist on the fifteenth, the occasion, according to the announcements, marking the violinist's initial appearance at an al fresco concert in this country. Four numbers were played with orchestra—Mendelssohn's E Minor Concerto, Chausson's 'Poème', and Saint-Saëns's Introduction and Rondo Capriccioso and 'Havanaise', the last as an encore. Also added in response to the heavy and prolonged applause was the Prelude from Bach's E Major Partita for violin alone.

## Some Gilbert and Sullivan

Mr. Iturbi's program on the sixteenth included Schubert's 'Rosamunde' Overture; Debussy's 'Afternoon of a Faun'; Dukas's 'Sorcerer's Apprentice'; the 'Rumba' from Earl McDonald's second Symphony, and Sibelius's Symphony No. 2, in D. On the eighteenth Muriel Dickson, soprano, and John Dudley, tenor, gained favor in numbers from Bizet's 'Carmen', Massenet's 'Herodiade', and Excerpts from four Gilbert and Sullivan works, 'Mikado', 'Gondoliers', 'Ruddigore', and 'Pinafore'. Orchestral offerings were Suppe's 'Poet and Peasant' Overture; excerpts from Bizet's 'L'Arlesienne' music; Rossini's 'Barber of Seville' Overture; Chabrier's 'España', and Reddick's 'Espanharlem', the last, programmed for the first time here, having a repetition after a favorable reception. Continuing the "Philadelphia Finds" series, the concerts on the nineteenth featured the exceptionally gifted Ruth Hilde Somer, nineteen-year-old Viennese pianist, artist-pupil of Rudolf Serkin, and graduate of the Curtis Institute of Music, in Mendelssohn's G Minor Concerto, played with an adroit technique, aplomb in style, and an excellent command of tonal coloration, approving applause bringing Albeniz's 'Seguidilla' and Gruenfeld's 'Soiree de Vienne' (based on Strauss waltzes) as brilliant encores. Mr. Iturbi led the orchestra in a nicely framed accompaniment for Miss Somer and directed a soundly wrought and expressive statement of Brahms's Symphony No. 3, in F. Weber's overture to 'Oberon' and Ravel's 'Bolero' completed the schedule.

An all-Tchaikovsky list on July 21 furnished the E Minor Symphony, No. 5, the 'Nutcracker' Suite, and 'Romeo and Juliet' Overture with Charles O'Connell conducting and the orchestra collaborating agreeably. July 22 was "Lily Pons Night" with Andre Kostelanetz on the podium, and the turnout, the largest in the Dell's history, was a notable tribute to the personality and popularity of the charming Metropolitan opera star and her still-potent appeal.

Ingratiating as ever in stage demeanor and, as usual, strikingly but tastefully costumed, Mme. Pons was in fine fettle vocally and interpretatively delighted her listeners with Alabaieff's 'The Nightingale', Bishop's 'Lo, Here the Gentle Lark', a group of arias from Donizetti's 'Daughter of the Regiment', 'Caro nome' from 'Rigoletto', and a round of encores which included Strauss's 'Blue Danube' waltz, arranged by Mr. Kostelanetz, and items by Poldini-LaForge and Gershwin. Mr. Kostelanetz guided the orchestra in sympathetically balanced accompaniments and conducted effective performances of Goldmark's 'Sakuntala' Overture, Weinberger's variations on 'Under the Spreading Chestnut Tree', billed for the first time here, and Tchaikovsky's 'Francesca da Rimini'.

The concerts of July 24 and 25 engaged Mr. O'Connell. On the former date, before an audience of 8000, Lucy Monroe, soprano, and James Melton, tenor, pleased in solos and duets from several operettas by Victor Herbert and Sigmund Romberg and the diversified orchestral docket enumerated the 'Dagger Dance' from Herbert's 'Natoma', the 'March of the Toys' from the same composer's 'Babes in Toyland', Chadwick's 'Jubilee', Caillet's variations on 'Pop Goes the Weasel', William Billing's hymn tune 'Chester', Robert McBride's 'Fugato on a Well-Known Theme', the 'Cake Walk' from Earl McDonald's fourth Symphony, and Mr. O'Connell's transcription of Albeniz's 'Cordova'. The concert ended with Herbert's 'American Fantasy', Miss Monroe leading the singing of 'The Star Spangled Banner' which concluded the composition.

William Kapell, eighteen-year-old pianist and another in the group of "Philadelphia Finds" was soloist on July 25. A student of Olga Samaroff at the Philadelphia Conservatory of Music and the Juilliard Graduate School, and a recent winner of the Naumburg Award, he gave an advantageous display of distinctive endowments in Beethoven's C Minor Concerto, No. 3, and a group of solo pieces, contributed as encores. The remainder of the roster contained Weber's 'Abu Hassan' Overture, the J. C. Smith-Harl McDonald 'Miniature Suite', sets of Bach and Debussy items, orchestrated by Mr. McConnell, and Sibelius's 'Valse Triste' and 'Finlandia'.

Highly qualified in perception and musicianship and in other respects one of the ablest conductors in the Dell's dozen seasons, Pierre Monteux of the San Francisco Symphony, impressed by his direct efficiency and seasoned authority in leading the concerts on July 29 and 31, and Aug.

1 and 2, his return being especially welcome to those who remembered his sterling accomplishments as guest-conductor of the Philadelphia Orchestra in the Winter and Spring of 1928 and his visits with the Boston Symphony earlier.

The concert on the twenty-ninth was distinguished by the presence of Jascha Heifetz as soloist in the Brahms D Major Concerto, a superb interpretation by the eminent violinist with exemplary support by Mr. Monteux and the orchestra being vociferously hailed by more than 10,000. As encores Mr. Heifetz proffered Wieniawski's D Major Polonaise and the Brahms-Joachim Hungarian Dance No. 7, both with orchestra. What might appropriately be called a "definitive" reading of Franck's D Minor Symphony, and Weber's 'Jubel' Overture, rounded out the evening.

An interesting departure from the ordinary type of concert program was made on July 31 with Brian Aherne, prominent actor of stage and screen, in recitations of speeches from Shakespeare's 'Merchant of Venice', 'Hamlet', and 'Romeo and Juliet', some with musical accompaniment. Mr. Aherne was also scheduled as the Narrator in Prokofiev's 'Peter and the Wolf', and the purely orchestral numbers were Beethoven's 'Coriolanus' Overture, the Nocturne and finale from Faure's 'Shylock' music; Tchaikovsky's 'Hamlet' Prelude; the Scherzo from Mendelssohn's 'Midsummer Night's Dream' music, and excerpts from Berlioz's 'Romeo and Juliet' music. A storm marring the performance of 'Peter and the Wolf', Mr. Aherne appeared in the Prokofiev opus on Aug. 1, and orchestral fare consisted of Chabrier's 'Gwendoline' Overture, Franck's 'Pièce Heroïque' transcribed by Charles O'Connell, and Brahms's Symphony No. 2, in D. Howard Vanderburg, baritone of the Philadelphia Opera Company, who was originally billed as soloist for this concert, will be assigned a date next season according to an announcement by C. David Hocker, manager.

Concluding his stay, Mr. Monteux on Aug. 2 programmed Tchaikovsky's 'Pathétique' Symphony, Debussy's 'Nuages' and 'Fêtes', Berlioz's 'Benvenuto Cellini' Overture, and Ravel's 'Daphnis and Chloe' Suite No. 2, in connection with which it is of incidental interest that in Paris, Mr. Monteux conducted both the premieres of the original ballet and of the suites which the late French composer constructed from his score. The music had an authoritative and imaginative interpretation and a brilliant tonal elucidation, with Harold Bennett, flutist, singled out for a bow.

On Aug. 4, Saul Caston, associate conductor of the Philadelphia Orchestra, took the platform for the first in a round of four concerts. An all-Wagner program scheduled the overtures to 'The Flying Dutchman' and 'Tannhäuser', the 'Siegfried Idyll', and various excerpts from 'Lohengrin', 'Tristan and Isolde', and the 'Ring'. An audience of about 5,000 cordially greeted Mr. Caston.

# Watergate Concerts End in Washington

**Gershwin Program and Appearance of Elsie Houston Are Highlights—Many Other Noted Soloists and Conductors Draw Throngs to Series**

WASHINGTON, D. C., Aug. 2.

THE National Symphony Orchestra's 1941 season at the Potomac Watergate ended on July 31 after a total of 100,000 persons had heard a series of outstanding performances, some of which will undoubtedly be memorable.

A concert of George Gershwin music on July 14 and another in which the Brazilian songstress, Elsie Houston, was soloist on July 24 were without question the musical high points of the five-week season. However, it remains for the box office report to tell whether these star events were outdrawn by the final concert which featured the appearance of Mayor Fiorello LaGuardia as guest conductor. Certainly between 10,000 and 15,000 persons packed the Watergate for each of these programs, more than making up for sparse attendance on two or three storm-threatening nights.

The introduction of an all-Gershwin concert to the Symphony's Summer series produced a success that was to be expected. It is well known, even in Washington, that Gershwin music does not fail to make its effect, and the citizens from serious music lover to jitterbug flocked to the scene. Nevertheless, much of what they heard was fresh to them. It is not often, for example, that the Capital gets a top performance of the Piano Concerto in F; and the performance turned in by Evelyn Swarthout, American pianist, and Alexander Smallens, conductor, was as exciting for its strictly American slant as it was for fine technical proficiency. Even 'The American in Paris,' is not too familiar to local ears, and so well-worn a piece as the 'Rhapsody in Blue' (again starring Miss Swarthout) seldom gets so complete a treatment.

## 'Porgy and Bess' Excerpts Sung

Also refreshing were the usual 'Porgy and Bess' excerpts sung delightfully by Agnes Davis, soprano, and Arthur Kent, baritone of the Metropolitan.

Very few persons anticipated the completely overwhelming power of Miss Houston's art. No one, including her staunch admirers, was quite prepared for the challenge of a voice so personal, so vibrant, so versatile that it made the label "soprano" pale and inadequate. This voice Miss Houston used to bring to the Watergate some brilliant and extremely beautiful music, much of it from her own country. It was a new experience for the listeners, and they cheered accordingly. At the end of the concert when Mr. Smallens, who turned in a truly dramatic performance of the Beethoven Fifth, turned to encores, he faced shouts of "We Want Elsie!"

Hans Kindler, the Orchestra's conductor, presented the opening and the closing programs. Leaving novelties for his guest conductors, he gave his large and enthusiastic audiences stirring performances of favorites, made fresh by a pleasant informality befitting the summer atmosphere.

## LaGuardia's "Victory V"

Mayor LaGuardia, incidentally, pulled a surprise, neatly and effectively. Scheduled to conduct the 'Star Spangled Ban-



Antonia Brico



Jessica Dragonette



Virginia Johnson



Erno Rapee



Evelyn Swarthout



Arthur Kent



Agnes Davis



Jacques Fray and Mario Braggiotti

ner' and two Sousa Marches, he added another piece—of just four symbolic notes, those that open Beethoven's Fifth Symphony.

Another of the management's successful novelties was the appearance of the popular duo-pianists Fray and Braggiotti. They highlighted one of two concerts conducted by Ignatz Waghalter, noted German conductor, who also presented "An Evening at the Opera" with Virginia Johnson, William Hain and Abrasha Robofsky doing the singing.

Other conductors, whose talents are well-known, who filled return engagements at the Watergate were Reginald Stewart, Erno Rapee and Antonia Brico. Charles O'Connell, who was to conduct a concert with Lucy Monroe as soloist, was rained out, but both he and Miss Monroe will be starred in a special event, a "community sing" scheduled at the Watergate for Aug. 4.

Jessica Dragonette was back at the Watergate, appearing on Miss Brico's

program. She was accorded the enthusiastic reception to which she is accustomed.

JAY WALZ

## THIRD MUSIC FESTIVAL HELD IN PROVO, UTAH

Brigham Young University Presents  
Roth Quartet, Andor Foldes and  
Others, in Twelve Concerts

PROVO, UTAH, Aug. 4.—New attention was won this year by Brigham Young University and Provo, in presenting their third summer music festival with twelve concerts by noted artists. The 1941 festival marked the third consecutive Summer in which a rich series of string quartet and piano concerts had been offered.

Leading compositions by Leroy Rob-

ertson, professor of music at Brigham Young University, and Arthur Shepherd, former Utah musician who is now head of the music department at Western Reserve University, received high acclaim in one of the festival's twelve concerts. The remainder of the programs included a rich offering of both classical and modern compositions.

Eight of the concerts were played by the Roth String Quartet composed of Feri Roth, founder and first violin; Rachmael Weinstock, violin; Julius Schaier, viola, and Oliver Edel, cello. Two piano concerts were presented by Andor Foldes, young Hungarian pianist, and he also assisted the Quartet in five of its concerts. Two piano lecture-recitals were given by Stanley Chapple, conductor of chorus and orchestra at Peabody Conservatory and former guest conductor of the Boston Symphony.

O. R. S.

## Castagna Sings in 'Trovatore' in Buenos Aires

BUENOS AIRES, July 13.—Bruna Castagna, contralto of the Metropolitan Opera, sang the part of Azucena in 'Trovatore' at the Teatro Colon on June 5, 6 and 7. Mme. Castagna's season debut in 'Carmen' had to be cancelled because of illness contracted during her trip by plane, but she was to appear in her favorite role later during the season which ends on Aug. 14. In addition to Mme. Castagna's scheduled opera performances, she will sing in the Verdi Mass under the baton of Toscanini on July 15 at the Teatro Colon. The opera 'Favorita' will be revived for her on Aug. 1. Leaving Buenos Aires on Aug. 14, Mme. Castagna will begin her opera season at the Teatro Municipale in Rio de Janeiro on Aug. 15, her engagement ending on Sept. 15, when she will return to New York for a series of concerts and her Metropolitan Opera season.

## Lily Djanel in Buenos Aires

BUENOS AIRES, July 22.—Lily Djanel, soprano, appeared in a performance of 'Carmen' at the Teatro Colon on July 9; and later sang the role of Charlotte in Massenet's 'Werther'. Following these engagements, she was to go to Rio de Janeiro where she will appear as Salome, Thais, and possibly in a performance of Ravel's 'L'Heure Espagnole'.

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# NOTED SINGERS APPEAR IN CINCINNATI'S ZOO OPERA

**Favorite Works Increase Repertoire of Summer Series Which Continues Under Batons of Fausto Cleva and Antonio Dell'Orefice**

By VALERIA ADLER

CINCINNATI, Aug. 8.

**S**UMMER Opera at the Zoo continued with an outstanding presentation of Verdi's 'Otello' on July 8 with Giovanni Martinelli singing the title role, Rose Bampton as Desdemona and Angelo Pilotto as Iago. Mr. Martinelli excelled in the role, and while Miss Bampton handled her part most competently and her voice was all that one could ask, yet she was not entirely at ease. Vocally, she was superb. The role of Iago was excellently sung by Mr. Pilotto. Heading the excellent supporting cast was Giuseppe Cavadore as Cassio, Wilfred Engelman, Ray Dreeben, Mildred Ippolito and Virgilio Lazzari.

Both the chorus and the orchestra added greatly to the success of the performance. Fausto Cleva conducted in his inimitably dynamic fashion.

Verdi's 'Rigoletto' was the other work for the second week, and it was a really memorable performance. The cast was made up of such outstanding voices as Josephine Antoine as Gilda, Jan Peerce as the Duke of Mantua, and Robert Weede singing the title role.

Mr. Weede achieved a great success with his singing of this part last year, and has even surpassed that with his work this season. It seemed that he had an added confidence in his acting, and his voice was of superb quality. It was a great pleasure to hear the polished Gilda of Miss Antoine. She revealed an exquisite voice and all the beauty of it was discernible in the aria 'Caro Nome' as well as in the duet which she sang with Mr. Peerce in the second act. And Mr. Peerce gave a most gratifying performance displaying the genuine quality of his voice throughout the evening. His singing of the aria 'La Donna E Mobile' created the customary stir of approval in the audience.

The part of Sparafucile was well filled by Mr. Lazzari whose excellent voice was heard to advantage in the Quartet, along with Miss Antoine, Mr. Weede and Mona Paulee. Miss Paulee revealed a very nice voice, not powerful, but well employed. Again the supporting cast was good with Mr. Cavadore, Miss Ippolito, Lon Clark, Mr. Engelman, Curtis Rice, and Hazel Sanborn filling the minor parts most commendably. Mr. Cleva conducted.

## 'Samson and Delilah' Sung

The third week of the opera season opened with Saint-Saëns's 'Samson and Delilah' on July 13 with Martinelli and Kerstin Thorborg in the leading roles. The marvelous voice of Mme. Thorborg gave to the role a quality that was unforgettable. She sang magnificently throughout the evening, and dressed the part with the obvious intention of making Delilah seem every inch a siren. Mr. Martinelli gave a most convincing portrayal of the role and he was in fine voice. Joseph Royer, a most competent and satisfactory performer, revealed a fine voice that stood him in good stead in the role of the High Priest. Other members of the company



Jan Peerce



Kerstin Thorborg



Bidu Sayao



Michael Bartlett

included Curtis Rice, Mr. Cavadore, Mr. Engelman, Louis Derman and Nicola Moscona. The Ballet in this opera was one of the best that has been offered this season, with Lillian Moore as the premiere danseuse and choreographer. Chorus and orchestra lent excellent support, Mr. Cleva conducting.

The second opera for this week brought a full house to the Zoo to hear Bidu Sayao, the beautiful Brazilian singer, in the gay 'Barber of Seville'. All was merriment throughout the evening, with this amusing work presented by a company which seemed to be enjoying the action as well as the audience. Miss Sayao was a most fetching Rosina, with a voice of exquisite quality as well. In the Lesson Scene she sang 'L'Inutil Precauzione', written for her by Pietro Cimara. Mr. Pilotto really shone to advantage in the part of Figaro. His was a performance of genuine worth, constantly humorous and amusing. The parts of Doctor Bartolo and Don Basilio, the music master, were most capably filled by Pompilio Malatesta and Mr. Lazzari, respectively. Franco Perulli as the Count Almaviva displayed a most gratifying tenor voice. Miss Ippolito, Mr. Cavadore and Mr. Engelman completed the cast under the direction of Mr. Cleva.

Verdi's 'Traviata' was the third opera for the week, offering Rosa Tentoni and Michael Bartlett in the leading roles. Miss Tentoni sang the part with great artistry and, while she was singing under the handicap of a very severe cold, one hardly detected it. Mr. Bartlett's voice blended well with Miss Tentoni's and again his easy confidence on the stage made him a most satisfactory performer. Singing the part of Alfredo's father was Claudio Frigerio, who was adequate in every way. This was true of the rest of the company, which included Miss Ippolito, Miss Sanborn, Mr. Clark, Mr. Rice and Mr. Cavadore. The chorus and orchestra played excellently under Antonio Dell'Orefice.

## Grace Moore Welcomed

The fourth week of the opera season brought another popular star to Cincinnati in the person of Grace Moore, who sang the title role in Massenet's opera 'Manon' on July 20. A full house greeted Miss Moore and extra seats were placed in the aisles. Miss Moore was most engaging in the part. Her voice was of a very good quality and since she is an artist of ability, her performance naturally was excellent. Mr. Bartlett sang the part of the Chevalier des Grieux. His singing in the Church Scene deserves special mention. Mr. Moscona sang the part of the Count's father with quiet dignity, while Mr. Royer again adequately filled the part of Lescaut of the Royal Guards. Mr. Cavadore as Guillot gave his customary superb portrayal. The three sopranos were Hazel Sanborn, Mildred Ippolito and Dorothy Kirsten, the last a protégé of Miss Moore. Mr. En-



Grace Moore

gelman, Mr. Clark, Mr. Derman and Eloi Grimard completed the company. The chorus was again in fine form, while excellent support was given by the orchestra under Mr. Cleva.

For the second work of the fourth week the highly popular 'Aida' was presented on Tuesday evening. The cast was one of superiority, including Miss Bampton as Aida, Mme. Thorborg as Amneris and Harold Lindi as Radames. Miss Bampton did some of the finest singing heard at the Zoo operas. Her characterization was finely drawn and her voice proved well suited to the part. Individually, with Mme. Thorborg, and again with Mr. Lindi, she displayed her artistry to its full extent.

Mme. Thorborg made a most imposing Amneris and again her marvelous voice was heard to advantage. Mr. Lindi did some of his best work of the season, displaying a voice of nice texture except when he forced his tones. Mr. Moscona was excellent as the High Priest, and no

'Otello', 'Rigoletto', 'Samson', 'The Barber of Seville', 'Traviata', 'Manon', 'Aida' and 'La Bohème', with Metropolitan Artists Singing, Draw Throongs

small amount of credit is due the stage manager for the effect he achieved in the Temple scene and in the scene depicting the Entrance to Thebes.

The part of Amonasro was well sung by Mr. Pilotto, while Curtis Rice sang the role of the King in a becomingly dignified manner, and Mr. Cavadore was the Messenger. An excellent ballet, the superb choral and orchestral work and the conducting of Mr. Cleva rounded out a memorable production.

Puccini's 'La Bohème' the next evening brought William Hain as Rodolfo and Rosa Tentoni as Mimì. They sang beautifully, bringing out all the rare charm of the music. Mr. Hain, after a few minutes of nervousness, got into his stride and proved to be a Rodolfo true to the best traditions. It was said that this was the first time he had performed the part.

The other Bohemians were Mr. Lazzari, Mr. Engelman and Mr. Frigerio, all of whom filled their respective roles in a most gratifying manner. Ruby Mercer as the vivacious Musetta displayed a voice of good quality and Mr. Malatesta gave an excellent characterization in the role of Alcindoro, while Mr. Cavadore did double duty as the Landlord and the Toy Vendor.

Chorus and orchestra were again up to their high standard and Mr. Cleva conducted.

## ASHEVILLE PLANS MOZART FESTIVAL

### Works Chosen for Annual Series of Five Concerts—Opera to Be Performed

ASHEVILLE, N. C., Aug. 10.—From Aug. 28 to 31 the fifth annual Mozart Festival will be held in Asheville. Five concerts will be devoted to the works of this composer and the series will be sponsored by the Asheville Mozart Festival Guild, Inc., Judge Junius G. Adams, president, and W. H. Davis, chairman, with Thor Johnson as musical director.

During the five concerts of the festival in David Millard Auditorium, the following works will be given: Requiem in D Minor (K. V. 626); 'The Elopement from the Harem' (Il Seraglio); Symphony in C (Linz) (K. V. 425); Divertimento in F for Woodwinds (K. V. 252); Overture to 'Cosi fan tutte'; Concerto in E Flat for two pianos and orchestra (K. V. 365); Concerto in A for violin and orchestra (K. V. 219); Quintet in G Minor (K. V. 516); Quartet in D for flute and strings (K. V. 285); Trio in E Flat for clarinet, viola, and piano (K. V. 498); Sonata in E Flat for violin and piano (K. V. 380); Fantasy in F Minor for organ (K. V. 608), and smaller works and arias for soprano and tenor with orchestral accompaniment.

### Soloists Listed

Artists include Guy and Lois Maier, duo-pianists; Marie Maher Wilkins, soprano; John Toms, tenor; Edgar Alden, and Hazel Read, violinists; Kathryn Swain, Lillian Stokes, and Marian Gary, sopranos; Elizabeth Tavis Jensen, contralto; Clifford Bair and Elroy Alexander, tenors; Paul Oncley, baritone; Chase Idol, bass;

Christian D. Kutschinski, violist; John Krell, flutist; William Stubbins, clarinetist; Margaret Vardell and Grace Potter Carroll, pianists; Arnold Dann, organist, and the Raleigh String Quartet.

The Festival Orchestra will be conducted by Thor Johnson, and Clifford Bair, director of Opera Production for the Guild, will stage the opera. The Festival Ballet Corps, a new feature in the Mozart opera productions has Alexis Kerenoff as ballet master.

For the performance of the 'Requiem' which will be sung in memory of the late Mrs. W. H. Davis, the first chairman and co-founder of the Festival Guild, a chorus of fifty selected voices from Asheville and several other Carolina cities has been organized. The singing of the 'Requiem' will take place in Trinity Episcopal Church, Aug. 31, and will mark the close of the fifth annual Mozart festival.

## BJOERLING TO RETURN

### Swedish Tenor of Metropolitan Has Clipper Tickets for Sept. 13

Jussi Bjoerling, Swedish tenor of the Metropolitan Opera, will return to the United States with his wife and accompanist, on the Clipper leaving Lisbon on Sept. 13, according to a letter recently received by MUSICAL AMERICA from his personal manager in Stockholm, Helmer Enwall. Tickets have been obtained for that date, although effort is being made to secure even earlier ones. Mr. Bjoerling's appearances in this country are under the management of the Metropolitan Musical Bureau. He will open his season with the San Francisco Opera at the end of September.

Mr. Enwall also stated that his management, Konsertbolaget, most active for the past quarter-century in bringing noted artists to Scandinavia, plans to celebrate its twenty-fifth anniversary next season.

## STEWART TO DIRECT PEABODY CONSERVATORY

### Concert Pianist and Conductor Succeeds Otto Ortmann in Post in Baltimore

BALTIMORE, Aug. 4.—Reginald Stewart, internationally known concert pianist and conductor, has been appointed Director of the Peabody Conservatory of Music.

In announcing Mr. Stewart's appointment Dr. J. Hall Pleasants, President of the Peabody Board of Trustees, said:

"Because of differences with the Board of Trustees of the Peabody Institute as to



Reginald Stewart

question of policy, Mr. Otto Ortmann has resigned as Director of the Peabody Conservatory of Music as of September 1, 1941.

The Trustees are keenly conscious of the services rendered by Mr. Ortmann to the Conservatory over a period of many years and have accepted his resignation with regret. To succeed him the Trustees have appointed Mr. Reginald Stewart of Toronto, Canada. Mr. Stewart's outstanding success as a concert artist, distinguished career as an educator, and unique service in organizing and developing musical activities in the community in which he has lived, mark him as ideally qualified to head the Peabody Conservatory."

The Peabody's first director was the late Asger Hamerik, Danish scholar and composer, who was succeeded by the late Harold Randolph, concert pianist who received his entire musical education at the conservatory which he later directed. Mr. Randolph at his death was succeeded by Otto Ortmann.

#### Stewart to Continue Concert Work

Mr. Stewart will continue his public appearances in other cities, including engagements with the New York Philharmonic-Symphony, the Chicago Symphony and other American musical organizations.

Mr. Stewart was born in Edinburgh, Scotland, and received his early education in his native land, followed by studies in France and Canada. His father was a distinguished organist and guided him in his courses in piano, organ and composition. The son founded the Toronto Philharmonic eight years ago and was its permanent conductor until he tendered his resignation on June 25 last, because of differences concerning the maintenance of discipline at rehearsals.

He also formed the Bach Society in Toronto, inaugurated the Promenade Symphony Concerts, and for ten years

Mr. Stewart was teacher of piano and conducting at the Toronto Conservatory of Music and later adjudicator at music festivals throughout Canada.

He has conducted the New York Philharmonic, the London Symphony, the Detroit, the National and the NBC Symphony orchestras. As a concert pianist he has toured the United States, Great Britain and Canada, after making his New York debut five years ago. Last season he gave two recitals at Town Hall. As a composer he has written many original compositions and made orchestral transcriptions of the works of Bach and Mendelssohn.

Mr. Stewart, with his wife and two daughters, will make Baltimore his home, and he is expected to assume his duties at the Peabody Sept. 1, and arrange for the Fall opening on Oct. 1.

## WASHINGTON BEGINS CHAMBER PROGRAMS

### New Starlight Chamber Music Series Opened by Primrose Quartet at Meridian Hill

WASHINGTON, D. C., July 10.—5,000 persons showed that chamber music is not exclusively for the musical elite when they flocked to Washington's beautiful Meridian Hill Park on July 8 for the opening of a new Starlight Chamber Music concert series.

Lured by a distinguished string quartet, the Primrose, and a 50-cent top tariff, the music lovers quickly took up the 2,000 chairs placed around the park's reflecting pool, and standees and step-sitters filled every available space on the wide walks bordering a cascade that decoratively spills water from a fountain atop the hill.

For C. C. Cappel, manager of the series, and a sponsoring committee of twenty prominent Washington music patrons, the spectacle was a glorious climax to months of planning. The project had grown out of a desire on the part of the National Capital Parks to put one of the Capital's most beautiful sites to effective use, and an idea on the part of Mr. Cappel that the public would enjoy good chamber music if it were available.

#### New Shell Employed

Although playing before an audience that dwarfed the usual chamber music listeners' group, the Primrose Quartet made few concessions. Except for a group of lighter-weight selections, the program was a conventional string quartet presentation. Included were the Mozart Quartet in D Minor, (K. V. 421), and Smetana's Quartet in F Minor, 'From My Life.' The shorter numbers included 'The Flowers of the Forest,' from John Blackwood McEwen's ninth string quartet; the Scherzo and Andante Cantabile from Tchaikovsky's first quartet, and the quartet arrangement of Grainger's 'Molly on the Shore.' There were several encores.

The musicians played from a new shell erected at one end of the pool, and the music was picked up by amplifiers that carried every note to the listeners, some of whom were nearly a block away.

The Primrose Quartet, led by the distinguished British violist William Primrose, was to play again at the second concert on July 11. Betty Humby, Eng-

lish pianist, was to assist in Schumann's Quintet in E Flat Major.

The season was for six weeks, two concerts a week, with different artist groups at each event. JAY WALZ

## DENVER WELCOMES ANNUAL LIGHT OPERA

### Presented at Cheesman Park Under Auspices of Post— Large Crowds Attend

DENVER, Aug. 8.—The annual free presentation of light opera to Denver citizens, sponsored by the Denver Post, was presented at Cheesman Park July 15 to 18 inclusive. The work chosen this year was the perennial favorite, 'The Chocolate Soldier'.

This presentation exemplifies in a fine manner a real community effort. The beautiful memorial at Cheesman Park is transformed into a colossal stage which accommodates the chorus of 200 and the ballet of fifty admirably. The chorus represents a true cross-section of the city. The members are selected from many walks of life from some 500 applicants. The principals are all chosen from a group of professional singers who are either located in Denver or are summering here.

This year's cast included Josephine Neri as Nadina, Ned Greenslit as Bumerli, Betsi Kendel as Mascha, Jack Taylor as Alexius, Lillian Donery as Aurelia, George Runyan as Popoff, and Oscar Heggem as Massakroff. Every one of the characters was admirably portrayed and their work was enthusiastically received.

The interpolated ballet, under the di-

rection of Lillian Cushing, was again one of the outstanding features of the production. Ruth Sandholm, as the premier danseuse, was most favorably received. The tremendous popularity of these presentations is shown by the fact that the four performances were heard by approximately 145,000 people. It has become the custom of many people from bordering states to plan their vacations in Colorado in order that they may attend the annual productions. For the sixth consecutive year the presentations were produced and directed by John C. Kendel, director of the department of music education of the Denver public schools.

Josef and Rosina Lhevinne appeared in joint recital at the Broadway Theater on July 21 in a benefit concert for the Bundles for Britain Committee. The theater was crowded to capacity and the artists were enthusiastically received.

The Denver Municipal Band conducted by Henry Everett Sachs, opened its Summer season on July 3 and is playing nightly to large audiences at City Park. Mr. Sachs has assembled a fine organization again this year and is attracting audiences of four to five thousand at each performance.

J. C. K.

#### Collins Arranges Two Spirituals

CHICAGO, Aug. 5.—Arrangements for the piano of two Negro spirituals have recently been written by Edward Collins and published by the Clayton F. Summy Company. The spirituals are 'Li'l David Play on Yo' Harp' and 'Didn't My Lord Deliver Daniel.' To provide an element of contrast in his arrangement of 'Li'l David,' Mr. Collins composed a slow section and placed it between two statements of the Spiritual. B.

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Suite 1401-B Steinway Building, 113 West 57th Street, New York  
Telephone: Circle 7-0522 Cable address: MUAMER

OSCAR THOMPSON, Executive Editor  
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Hall, 304 South Wabash Avenue. Telephone: Harrison 4544.  
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## Our Summer Symphony Programs

NOTHING in America's music more justifies our pride than the character of our summer symphony programs, which at their best approximate those of our concert halls in the regular winter seasons and at their worst compare not unfavorably with many a concert that leading orchestras have given in the most august surroundings in less particular times. This is not to say that in polish of particular performances, or in the solution of problems imposed by the need of amplification in open air, the results of the playing are altogether the same. It is not yet the rule to permit as thorough rehearsing of open-air music as quite generally pertains to concerts indoors. Nor is the large and speedy overturn of guest conductors in some of our summer series likely to produce a maximum of smoothness in performances.

A fair number of novelties may be noted in the summer lists. The enterprise which results in first performances is to be commended and there is reason to hope that our American composers will be favored more and more in the matter of summer hearings for their new works, even though it cannot be said that the public throngs to our stadiums and bowls when they are announced. However, it is being discovered that too much reliance is not to be placed on particular works or particular composers, whatever their origin or their fame. Wagner and Tchaikovsky do not always draw. Mozart and Beethoven are no guarantee against deficits.

Soloists, if their names are big ones, continue to bring out the crowds. There may be a tendency

in some quarters to deplore this, but certainly it is no sign of backsliding on the part of the millions who in recent years have become fresh converts to the cause of the symphony. Great singers, pianists, violinists and cellists have always had their followings and instead of the special excitement created by soloists with orchestras meaning anything new or peculiar to the times, it bespeaks a continuance of something than can be regarded as bedrock in our musical life. There is reason enough to rejoice in the ever-expanding love for and understanding of purely orchestral works, without lamenting the circumstance that an all-symphonic program never seems to bring out a record attendance like the personality appeal of a topnotch soloist.

This summer, perhaps more than in any recent season, there has been a personality bid of another kind—that associated with outstanding figures in the domain of popular music. Those who have been uneasy about a possible cheapening of our summer programs because of this can pack their fears away with their warm weather clothes when the present period of experimentation is over. There is nothing in the attendance records to show that the audiences which go regularly to these concerts have been greatly augmented by the call of the jazzists. Without a very different boxoffice showing than seems to have attended this summer's dalliances with the "popular"—and, after all, they have been very few in relation to the many programs of the standard symphonic repertoire—nothing revolutionary or even appreciably different is in sight. Good music is in our summer programs to stay. The one really serious problem that will continue to confront those who manage these events is not public taste. It is the weather!

## Calvin M. Franklin

IN the death of Calvin Monroe Franklin the ever-advancing cause of music in America has lost one of its most sincere and successful leaders. His sphere was that of musical management and he was one of those who knew that sphere best. In the early fifties at the time of his death, he had behind him more than two decades of the most varied activity in the field of his choice and he had seen remarkable changes and great developments there. Always abreast of the times, he made and left his mark among the men who have shared in the shaping of today's advanced methods of presenting musical artists from coast to coast. Personally he was much liked and admired. He will be affectionately remembered and his influence will go on.

### A Partial List of Musical America's Correspondents

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WASHINGTON, D. C.  
Jay Walz  
The Washington Post

## Personalities



Dusolina Giannini and Edwin McArthur, Who Accompanied Her at Her Concert for the International Business Machines Corporation at Their Annual Outdoor Celebration Recently

**Milhaud**—A Concerto for two pianos and orchestra is being composed especially for Vronsky and Babin by Darius Milhaud.

**Huberman**—The Polish violinist, Bronislaw Huberman, has taken out his first citizenship papers. His tour, the coming season, will be the first since 1936 when he virtually retired from the concert field to organize the Palestine Symphony.

**Hess**—Among British subjects whose names were included in the birthday honors was Myra Hess, pianist, who was named a Dame Commander of the Order of the British Empire. The honor corresponds to that of knighthood bestowed upon men.

**Friedman**—Compelled a year ago, to give up his residence in Italy, Ignaz Friedman, pianist, is making his home permanently in Sydney, Australia. Besides concertizing, he is teaching and conducting master classes and has also made recently a series of radio broadcasts.

**Horowitz**—On his recital programs next Winter, Vladimir Horowitz will play Prokofieff's Sixth Piano Sonata which will be a novelty in America. The score of the work was recently received through the mail from Russia by Horace Parmalee of Columbia Concerts Corporation who forwarded it to Mr. Horowitz.

**Steber**—When Eleanor Steber appeared recently as soloist with the Toronto Philharmonic, the management discovered that it was her birthday, and when the soprano came on the stage to acknowledge applause after her aria, the orchestra played 'Happy Birthday to You!' "I was never so thrilled in my life!" declared Miss Steber.

**Glenn**—The violinist, Carroll Glenn, who recently won the \$1,000 Young Artist Award of the National Federation of Music Clubs, and at the same time the Schubert Memorial, which gives her two appearances each with the Philadelphia Orchestra and the New York Philharmonic-Symphony, is the only artist ever to win four major American awards: the two above, the Naumburg Foundation Award, and the Town Hall Endowment Young Artists Award.

## RECORDER PLAYERS GIVE ANNUAL SERIES

### American Society Holds Two-Day Festival at Provo, Utah, Playing Old Music

PROVO, UTAH, Aug. 10.—Music contemporary with Shakespeare's dramas occupied the major portion of a two-day series of programs presented by the American Society of Recorder Players on June 5 and 6. The Festival of Ancient music was held on the campus of Brigham Young University in Provo, and was the third annual series presented by the group.

Instruments used included recorders of various sizes, a small harpsichord, a viola d'amore, a treble viol, a lute, a rebec, and more modern instruments such as the 'cello, violin and oboe. The viola d'amore and lute are very old instruments purchased from private collections. The rebec, treble viol, and harpsichord are authentic reproductions, the latter instrument being the work of John Challis of Ypsilanti, Mich. The recorders are also modern English, German and American models.

Performers who took part were Homer Wakefield, president of the society; Donald Olsen, vice-president; Raymond Richan, secretary; Mrs. Donald Olsen, Louise Russell, Carol Bench, and Owen Bingham. Guest artists on the programs were Dr. Gerrit de Jong, Jr., dean of the College of Fine Arts, Brigham Young University; Professor LeRoy J. Robertson, director of the B.Y.U. Symphony, and Louis W. Booth, coach of woodwinds, B.Y.U. Symphony.

With the exception of a Haydn Divertissement, all music played on the programs was composed earlier than the mid-Eighteenth Century. In style it ranged from old English dance forms to chorales by Bach and trios by Purcell and Haydn. The performers were heard in solo, trio and concert arrangements.

#### Wider Participation Urged

The American Society of Recorder Players was organized in 1939 with the aim of reproducing and fostering interest in old but worthwhile music. It is hoped also by members to escape what is felt to be over-emphasis of the commercial in music at present and to encourage wider participation by all music lovers in chamber music, for which such relatively easy instruments as recorders may be used. The society attempts so far as possible to play the music on instruments of the type for which originally written. Members must be able to play a recorder in consort and also show interest in seeking out forgotten or little known examples of old music.

Plans for next season's concert series are now under way, according to Mr. Wakefield who, during the past year, collected and published a book of authentic recorder tunes. It is intended that additions both to the library of the society and its collection of instruments shall continue. At present the library has many thousands of valuable manuscripts recorded on micro-film. Photostats include works of Purcell, Byrd, Dowland and Morley, as well as many anonymous old English tunes.

JOHN M. FRECKLETON

#### Lucy Monroe Directs American Music Department with RCA-Victor

In the July issue of MUSICAL AMERICA it was incorrectly stated that Lucy Monroe, soprano, was appointed director of a newly formed department

## What They Read Twenty Years Ago

MUSICAL AMERICA for August, 1921



Nothing Expressed Caruso's Genial Nature Better than His Cartoons. These, Reproduced Shortly after His Death, by Courtesy of Marziale Sisca, President of "La Follia di New York", from a Book Devoted to Such Cartoons, Show His Great Talent in This Medium. No. 1 Is William J. Guard, Press Representative of the Metropolitan; Nos. 2 and 3 Are Snapshots of Royalty with Astigmatic Lens: Alfonso of Spain and Czar Nicholas II; No. 4 Is Mascagni; No. 5, a Self-Portrait; No. 6, Toscanini; No. 7, Richard Strauss; No. 8, Gatti-Casazza Addressing His "Children"; No. 9, Alessandro Bonci; No. 10, Charpentier; No. 11, Caruso and Farrar at Rehearsal; No. 12, Giorgio Polacco

#### Nice Work

Chicago Foresees Dazzling Season in New Regime's Prospectus. Prokofiev's 'Love for Three Oranges' will be heard at last in Russian with Russian cast. The American premiere of 'Snegorotchka' will also be given. 'Salome' will be revived with Miss Garden. 'Samson et Dalila', 'L'Heure Espagnole' and 'La Navarraise' scheduled.

1921

#### Requiescat

Enrico Caruso Dies in Naples Acute Peritonitis Proves Fatal to King of Tenors. Hurried from Sorrento for New Operation. World Mourns as

of patriotic and American music with the Radio Corporation of America. The department which Miss Monroe directs was created by RCA-Victor.

#### Hermann Symphony Has Premiere

The First Symphony of Bernard Herrmann, whose cantata 'Moby Dick' was performed last April by the New York Philharmonic-Symphony under John Barbiroli, received its world premiere beneath the composer's baton when he led the Columbia Broadcasting Symphony on the afternoon of July 27. The work is in the conventional four movements (requiring about three

quarters of an hour for performance), the first in Sonata form, the second a Scherzo, the third of which was suggested by Milton's 'Nymphs and Shepherds Dance No More'; the third in the nature of an Elegie, and the finale a Rondo "with an Epilogue".

1921

#### Shades of Pythagoras!

A sad state of affairs was revealed at the recent examination at the Royal Conservatory in Athens. There were hardly any male candidates. Young men are no longer interested in music in Athens.

1921

#### Not Improbable But Impossible

Reports that the Metropolitan has engaged Johanna Gadski were current last week. It has been said unofficially, however, that this is considered "very improbable".

1921

#### "Explain It If You Can!"

The summing-up of Stravinsky's 'Sacre' by so progressive a modern musician as Béla Bartók, is highly interesting. He says: "Stravinsky's 'Sacre du Printemps' is one of the best examples of the intensive permeation of art music by genuine peasant music."

1921

#### Golschmann Gets Degree

BLOOMINGTON, ILL., Aug. 10.—Vladimir Golschmann, conductor of the St. Louis Symphony, received the honorary degree of Doctor of Music at Illinois Wesleyan University, conferred upon him by the University's School of Music.

#### A Correction

In the issue of MUSICAL AMERICA for July, David Saperton was incorrectly referred to as a violinist. Mr. Saperton is well-known as a pianist and teacher and has been for a number of years a member of the faculty of the Curtis School of Music, Philadelphia.

#### Karl Wecker Awarded Degree

CINCINNATI, Aug. 10.—Karl Wecker, state supervisor of the WPA Music Program in Southern California, and formerly of the Michigan WPA program, received the honorary degree of Doctor of Music from the Cincinnati Conservatory of Music recently.

## Brief Opera Season Given by New Mexican Company

**'The Bartered Bride', 'Die Walküre', 'Salome' and 'Carmen' Sung with Local and Imported Artists**

By JESÚS BAL Y GAY

MEXICO, D. F., Aug.

OPERA was condemned to utter oblivion in Mexico until a group of enthusiasts promoted, towards the end of last year, the formation of a permanent organization capable of staging, with the greatest possible efficiency, the outstanding works of the repertoire.

By way of trial 'The Magic Flute' was presented successfully in January. Mexican artists played most of the roles, side by side with foreign singers acting parts where special qualities were in demand. The success of this trial encouraged the directors to apply to government, private and semi-private groups for financial aid in order to plan a "serious" season. Franz Steiner took charge of the general direction, Karl Alwin continued as conductor and Wilhelm Wymetal was imported as registrar. The group was called 'Opera de Mexico', and advertised as the "Special Opera Company of the Palace of Fine Arts." The season was publicized with the attraction of several foreign names, more or less well known. An initial error could be found in a faulty selection of the repertoire, carried out without counting on the vocalists available and without regard for aesthetic effects on a public of dissimilar temperament.

### New Singers Appear

The blame for the failure of the short season just ended falls on Mr. Steiner, who evinced as great an ability as a singing master as he showed an incapacity for planning an opera season. It was mainly on this account that we had four mediocre representations of as many operas: 'The Bartered Bride', 'Die Walküre', 'Salome' and 'Carmen'. Had the Mexican possibilities, and those of the international singing market, been taken into account, the result would have been a brilliant season, much more appealing from an aesthetic point of view. On top of all these errors, Mr. Alwin as conductor, even



Rose Pauly



Kurt Baum



Dorothee Manski



Eyvind Laholm

with the necessary amount of rehearsals, showed a total incapacity.

The leading figure in 'The Bartered Bride' was Irma Gonzalez, who revealed a beautiful voice and magnificent capabilities. The bass, Lorenzo Alvary shared her success and evinced a notable sense of comedy and fine qualities as a singer. 'Die Walküre' was a vehicle for the appearance of a Mexican girl who has a great future as a singer, Enriqueta Legorreta. Although this was her first public appearance, she overshadowed all the other artists on the stage, Eyvind Laholm, Dorothee Manski, Mr. Alvary, Carlos Alexander and Maria Luisa Henriquez, another promising Mexican debutante.

'Salome's' high spot was the good acting of Rose Pauly, who is so well versed in the Strauss repertoire. But we were extremely surprised to learn that the part of Herodias was given to a Miss Carril. In view of the public's reaction she was replaced in succeeding performances by Miss Manski. Mme. Pauly also sang the part of Carmen. Mr. Alexander was Escamillo. Impressive in the performance were Irma González as Micaëla, Kurt Baum as Don José

and Argentinita with her ballet.

To end up the season 'The Magic Flute' was staged anew with a much better distribution of parts than formerly. Pamino and the Queen of the Night were brilliantly sung by Kurt Baum and Evangelina Magaña. These performances brought to Irma González a definite success as she revealed a first rate musical sensibility. This performance of 'The Magic Flute' was a lesson for the organizers of the Mexican Opera. It taught them that things could not be done capriciously without taking into account the possibilities of the moment. It will be necessary to mend these errors before they can plan for another season. Reform in the orchestral situation should come first. Completely incapable of attaining even mezzo fortes, the orchestra continually overbore the singers, even in the choruses. The directors of the Mexican Opera should make an inventory of all possibilities, both national and foreign, before planning their repertoire for another season. Without this clear and elementary precaution, whatever might be accomplished will be doomed beforehand.

## COLONY OPERA GUILD PRODUCES SIX WORKS

**French Opera by Masse, 'The Marriage of Jeanette', Welcomed as Novelty**

SCHROON LAKE, N. Y., Aug. 3.—The Colony Opera Guild has presented four operatic performances of six works thus far this season at the Wilkiesco Barn Theatre at Bolton Road, Lake George.

Flotow's 'Martha' was given on July 11. The principals were Julie Soper as Lady Harriet, Rose Allegritti, Nancy; Robert Bird, Plunkett; John Crowe, Lionel, and Robert Falk, Tristram.

'The Marriage of Jeanette' by Victor Masse was given what was believed by the Guild to be its first American performance, on July 11, along with Act II of 'Carmen'. The Masse work was sung in a new English version by Nell D. Seale. Miss Soper was Jeanette; John Seagle, Jean; John Powell, Thomas, and Anne Louise Fisk, Pierre. Principals in the second act of 'Carmen' were Shirley Sinclair, Carmen; Dorothy Beall, Mercedes; Mary Leacox, Frasquita; Joseph Tocci, Don José; Lee McElroy, El Remendado; Mr. Bird, Dancairo, and Mr. Falk, Zuniga.

### 'Pinafore' Sung

'H.M.S. Pinafore' was sung on July 25, the cast including Messrs. Bird, Falk, Tocci, Herbert J. Isaac, C. J. Robinson, James Wright, Miss Beall, Juanita Claxon and Mariana Bing. 'The Secret

of Suzanne' by Wolf-Ferrari and act three of Massenet's 'Werther' were given on Aug. 1. Mr. Seagle was Count Gil, in 'The Secret', Miss Claxon, Suzanne, and Jack Morris, Sante. Appearing in the third act of 'Werther' were the Misses Sinclair, Charlotte; Miss Leacox, Sophie; Mr. Crowe, Werther; Mr. Bird, Albert; and Mary Stafford, a servant. The musical direction for all productions was under Nathan Price.

Performances have been attended by enthusiastic, capacity audiences. At the performance of 'The Secret' and 'Werther', Lee Shubert and a party arrived by mistake, thinking it was another summer theatre; they remained for the entire performance and Mr. Shubert asked the casts to come to his hotel to talk to him the following day. He said he would attend the following performance.

As an experiment, the Guild has held dress rehearsal matinees for children on Thursday afternoons, an innovation which has proved highly popular.

### CONCERTS AT BLUE HILL

**Kneisel Quartet, Dougherty and Ruzicka and Frijsch Heard**

BLUE HILL, ME., Aug. 4.—The Marianne Kneisel String Quartet opened the program at the first concert at Kneisel Hall on July 27 with the Haydn C Major, 'Gypsy' Quartet. Especially beautiful was the Adagio movement. Good intonation and delicate shading made this performance a memorable one.

Celius Dougherty and Vincenz Ruzicka, duo-pianists, who were the assisting artists presented a group consisting

of the Andantino Varie and Rondo of Schubert. Then followed the Karagitchaff quartet played by the Marianne Kneisel Quartet.

Messrs. Dougherty and Ruzicka gave an uncommonly exhilarating performance and were received with great enthusiasm by a large audience.

Povla Frijsch appeared at the second concert at Kneisel Hall on Aug. 3. Madame Frijsch began her program with Rameau's 'O bois au sombres', followed by De la Fosse's 'Retour de Printemps', Schumann's 'My Lovely Star' and 'God Speed Little Swallows'. Breathtaking in graceful beauty of phrase were the two Schumann songs.

'The Butterfly' by Schubert, 'The Sea Gulls Cry', by Craig and Backer-Gröndahl's 'Waltz', and many encores followed.

Celius Dougherty, accompanist, fairly shared the applause with Madame Frijsch. L. S.

### American Artists Appear in Mexico

MEXICO CITY, D. F., Aug. 2.—Dr. Carleton Sprague Smith, flutist, appeared as guest artist with the Lener Quartet on July 30 at the Palacio de Bellas Artes. The Quartet plans to give concerts in the United States this coming Winter. For the past year they have been touring South America. Jan Veen, Boston dancer, appeared in three performances on July 19 at the Teatro de Principal in Puebla, and on Aug. 6 will make his debut in Mexico City presenting a dance program in the Teatro de Camera de Bellas Artes. Fausto Garcia Medeles will be at the piano.

### Limantour Host to Conductors in Mexico City

MEXICO CITY, D. F., Aug. 1.—José Limantour is host at his home in this city to Igor Stravinsky and Sir Thomas Beecham, conductors. Stravinsky is in Mexico City to conduct a series of concerts at the Palace of Fine Arts.

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**ST. LOUIS ATTENDS  
MUNICIPAL OPERA****'The Firefly', 'Three Musketeers'  
and 'Sweethearts' Attract  
Large Audiences**

ST. LOUIS, Aug. 2.—The fourth production of the Municipal Opera Association was the familiar 'The Firefly', with Rosemary Brancato in the title role. Miss Brancato's appearance brought forth large audiences during the week of June 30 to July 6. Her delightful voice, coupled with a thorough familiarity with the part brought stability to a cast that was effective in every department. Joseph Macauley as Herr Franz, the professor, did a magnificent piece of acting and singing and other cast members included Emil Wachter, Ethel Taylor, Betty Bruce, Dorothy Sandlin, Jack Williams, Helen Raymond, Eric Mattson and William Lynn. The orchestra was, as usual, under the direction of Jacob Schwartzdorf.

The skill of Watson Barratt with stage settings and Theodor Adolphus and Al White, Jr., with choreography, combined with an ensemble of unusual fine vocal balance, combined to make the fifth production of 'The Three Musketeers' during the week of July 7 to 13, a source of fine entertainment for the thousands who journeyed to the big open-air theater. Top honors went to the virile and spirited portrayal of D'Artagnan by Bob Lawrence, and his masterful singing. He set the tempo throughout the performance and it never faltered. His fellow "musketeers", played by Gordon Dilworth, William O'Neal and Eric Mattson, complemented by fine support from Margalo Gillmore, Ruby Mercer, Ethel Taylor and Dorothy Sandlin, and Charles Williams carrying the comedy part of Planchet, provided an excellent supporting cast. The chorus did some of its best singing and the ballet in the Gardens of Versailles scene was of real splendor and beauty, Mr. Barratt taking advantage of the entire stage and providing Patricia Bowman, premier danseuse, with a thrilling entrance from 600 feet back stage.

Familiar strains of Victor Herbert's 'Sweethearts' flowed through the Municipal Theater during the week of June 15-22. The familiar plot was well handled by a fine singing cast headed by Nancy McCord (a favorite of many seasons); John Tyers, a new, young baritone of good looks and excellent voice in the part of Franz; Irma Clare, and others new to the company in minor roles. Cass Daley, with her mimicry and comedy, added much to the entertainment of very large audiences throughout the week.

HERBERT W. COST

**Josef Wagner Gives Programs**

Josef Wagner, pianist-composer, gave a joint recital with Ernst Drucker, violinist, in Amityville, Long Island. The program included his second Sonatina for piano. Mr. Wagner and Mr. Drucker also gave two joint programs in the Summer concert series of Camp Tamiment, Penna., on July 8 and Aug.

5. Mr. Wagner appeared twice as guest artist in concerts of the International Society for Contemporary Music in New York (Public Library) and Brooklyn (Academy of Music), participating in Paul Dessau's 'Les Voix' for soprano, two pianos and percussion. On June 4 he played his Toccata and Sonatina for piano in the first concert of the New Collegium Musicum at the International Center, YWCA, in New York.

**HAWKINS NAMED WARDEN  
OF GUILD OF ORGANISTS**

**Succeeds Channing Lefebvre in Post—  
To Assume Duties as Head  
of Group in Fall**

Dr. Warner M. Hawkins, for the last fifteen years organist and choirmaster at Christ Church Methodist, was elected Warden to head the American Guild of Organists at its nineteenth biennial convention, held in Washington, D. C., from June 23-27. He succeeds Dr. Channing Lefebvre, who will retire in September.

Dr. Warner M.  
Hawkins

Dr. Hawkins received his education at Columbia University and the Institute of Musical Art of the Juilliard School of Music. He taught on the faculty of the latter institution for ten years. He is a fellow of the American Guild of Organists and holds a Doctorate of Music from

Union College. He has also published a number of anthems for the church. The American Guild of Organists is a national non-commercial organization of about 6,000 members.

**NYA ORCHESTRA LED  
BY WILLEM VAN DEN BERG**

**Conducts San Francisco Youth Symphony in Sacramento Parks, at  
Stockton and at Fort Ord**

SAN FRANCISCO, CALIF., Aug. 3.—Willem Van Den Burg, conductor of the San Francisco National Youth Administration Symphony, and also conductor of the Sacramento Symphony, led the former organization in many concerts in June and May.

The NYA Orchestra, under Mr. Van Den Burg's direction, played at the dedication of the Asilomar, resident work center of the NYA, on June 28 and on June 22, at the Community Playhouse with Ray Green as soloist. On June 15, the Youth Orchestra was heard in McClatchey Park, on June 8, at Seaside Park, and on June 1 at McKinley Park, all public parks in Sacramento. On May 25 the NYA Players, led by Mr. Van Den Burg, and the Seventh Division Symphony of Fort Ord, Lieutenant Carl Arnold, conductor, gave a joint concert at Fort Ord. On May 18, the NYA men played at the Advanced Flying School at Stockton.

The orchestra will also make an appearance at the 1941 California State Fair.

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# RAVINIA FESTIVAL CONCERTS DRAW LARGE THRONGS

**Beecham, Malko, Chavez and Szell Conduct with Menuhin, Gradova and LeRoy Appearing as Soloists Before Audiences of Record Size**

CHICAGO, Aug. 8.

THE Ravinia Festival concerts continued to attract throngs of unusual size, both to orchestral concerts and programs that offered noted soloists. Sir Thomas Beecham concluded his two-week engagement and was followed in turn by Nicolai Malko, Carlos Chavez and George Szell. Soloists appearing during their span were Yehudi Menuhin, Gitta Gradova and René Le Roy.

Beethoven's Symphony No. 2 was the featured item of the Chicago Symphony's program on July 8, at Ravinia, beginning Sir Thomas's second and last week as guest conductor at Ravinia.

The orchestra seemed more pliable and resilient under his baton than during his first week. The reading of the Beethoven symphony, had authority, and Haydn's symphony in B Flat, opening the program, was blithesome and gay. The first half of the concert ended with Bizet's colorful suite, "L'Arlesienne." The Wedding March from Rimsky-Korsakoff's "The Golden Cockerel" gave ample evidence of Sir Thomas's eminent position as an operatic conductor.

On July 10 at Ravinia Sir Thomas and the Orchestra presented Mozart's "Prague" Symphony in D, Tchaikovsky's Serenade for string orchestra and Mendelssohn's "Italian" Symphony. There was little daintiness about the Mozart. It was strong and firm as Sir Thomas seems to like most music to be. He allowed the Mendelssohn however, to be pleasantly light.

## LeRoy Plays Mozart

René LeRoy, French flutist, was the soloist on July 12, making his first appearance in Chicago. The Mozart Concerto in D (K. No. 314), was played by Mr. LeRoy in faultless style and he received a heart warming reception for his excellent performance. Sir Thomas gave an intensely dramatic interpretation of Sibelius's Symphony No. 7, in C. A Suite from "The Faithful Shepherd," arranged and transcribed by Sir Thomas, received its first Chicago hearing at this concert and was enthusiastically approved.

Sir Thomas concluded his two weeks' engagement as guest conductor at the Ravinia festival on July 13. The program was made up of Beethoven's "Pastoral" Symphony, Boccherini's Third Symphony in C, Delius's "Walk to the Paradise Garden," two Dvorak "Legends," and the Overture to Wagner's "The Flying Dutchman."

Nicolai Malko, Russian born conductor, now residing in Chicago, took over the Orchestra on July 15 for the third week of the Festival. The strength and determination of his leadership was evident in the very first bars of Beethoven's "Egmont" Overture, with which the program opened. He succeeded in making the orchestra, which often plays Beethoven in an indifferent way, produce the most potent sounds imaginable. Another notable quality about Mr. Malko is his faculty of perceiving the complete structure of a piece of music and of keeping sight of it all the time the music is being played. This was revealed in the masterful building-up process he employed in the performance of Ravel's "Bolero." Schubert's C Major Symphony was beautifully performed, its lovely melodies curving with a shy kind of grace.

Arne Oldberg's Andante Cantabile, a serene, well orchestrated piece, was played for the first time on this occasion. It is the second movement of a Symphony, the first movement of which was played at the Ravinia Festival of 1938. Mr. Old-



Nicolai Malko



Carlos Chavez



René LeRoy



George Szell



Right:  
Gitta Gradova

berg, who is a member of the Northwestern University School of Music, was present to acknowledge the friendly applause that followed the playing of his composition.

Gitta Gradova, pianist, playing Rachmaninoff's Rhapsody on a Theme of Paganini, with Mr. Malko, guest conductor, providing an all-Russian program, drew the largest crowd at Ravinia this season, on July 17. Miss Gradova's playing was inspired, combining brilliance and impeccable taste. She received a well-deserved ovation, being recalled again and again to acknowledge the enthusiastic acclaim. Mr. Malko began the concert with a stirring interpretation of the overture to Glinka's opera, "Russlan and Ludmilla." This was followed by Shostakovich's Symphony No. 5, Op. 47, revealing in no uncertain terms the underlying soundness and sturdiness of this modern Russian composer's work. The exciting strains of Rimsky-Korsakoff's "Spanish Caprice" finished the program in real festive spirit, Mr. Malko being cheered again and again for his fine work.

## Novelties Performed

The program presented by Mr. Malko and the Orchestra on July 19 was interestingly balanced. Prokofiev's "Overture on Jewish Themes," receiving its first performance here, opened the concert. Whimsical and sophisticated, it was like a stiff cocktail, serving to put the audience into the proper mood for what was to follow. Mr. Malko then conducted Stravinsky's Second Little Suite with such aptness that the music's playfulness provoked genuine laughter. Rimsky-Korsakoff's seldom played Musical Pictures from "The Tale of Tsar Saltan" completed the Russian group. Its brilliant colors glowed opulently. Beethoven's Fifth Symphony was played, for the most part, in a dignified, restrained style. Also on the program was the "Bacchanale" from Wagner's Tannhäuser.

For the children's concert at Ravinia on July 20, and Mr. Malko's last appearance with the Orchestra, a delightful program was arranged including Johann Strauss's "The Bat" Overture, Mozart's "Eine Kleine Nachtmusik," the Weber-Berlioz "Invitation to the Dance," the Paderewski Minuet, two dances from "The Countess" by Moniuszko; Mendelssohn's Nocturne and Scherzo from the music for "A Midsummer Night's Dream," "The Swan of Tuonela" by Sibelius and Overture "1812" by Tchaikovsky. Mr. Malko again demonstrated his unusual ability.

On July 22, Carlos Chavez made his first local appearance when he began a week's

engagement as guest conductor with the Orchestra. Mr. Chavez immediately commanded attention and respect with the power and force with which he pursued his interpretations of each composer's work listed. A first performance here of Johann Christian Bach's Symphony in B Flat began the concert. Schumann's "Rhenish" Symphony No. 3, in E Flat had immeasurable vitality and a breadth of vision that gave it renewed life and spirit. After intermission, an effective reading of Shostakovich's Symphony No. 1, Op. 10, contained fire and spirited color. The concert closed with Mr. Chavez' own composition, "Sinfonia India," based on ancient Indian rhythms.

## Menuhin Draws Large Crowds

Yehudi Menuhin, violinist, appeared on July 24, playing the Beethoven Concerto with the Orchestra under Mr. Chavez. He played it in a leisurely, intellectual manner, never allowing the beauty of the music to carry him away, but rather to set that beauty objectively before his listeners. The audience of 7,400, one of the largest in the history of Ravinia, gave Mr. Menuhin a tremendous ovation and induced him to play an encore. He played the first movement of Bach's Sixth Sonata.

Mr. Chavez conducted the orchestra in the first local performance of his own transcription of Buxtehude's Chaconne in E Minor. It is a bold, brightly colored transcription, but does not compromise the dignity of the original. The program opened with the Overture to Gluck's "Orpheus and Eurydice" and closed with three dances from Falla's "Three Cornered Hat."

Mr. Menuhin again appeared as soloist on July 26, playing Mendelssohn's Concerto in E Minor, Mr. Chavez conducting. A record-breaking crowd was on hand for Mr. Menuhin's second concert. His playing had an exalted, rarefied quality which was sustained all during the Concerto. He was accorded a most enthusiastic reception,

**Many Novelties Offered by Four Conductors, Including Transcriptions—Oldberg Andante Cantabile Played—Children's Program Given**

ultimately being compelled to play some unaccompanied Bach. Mr. Chavez began the concert with a dynamic reading of the Tchaikovsky Overture-Fantasia, "Romeo and Juliet." Copland's "Quiet City" and a Suite from Stravinsky's ballet, "The Fire Bird" received Mr. Chavez's individual and colorful interpretation.

The distinguished set of concerts conducted by Mr. Chavez during the fourth week of the Festival came to an end on July 27. Although the temperature was ninety-six and the air oppressively muggy, the music coming from the little pavilion in the woods remained fresh and animated throughout the afternoon. The program opened with Beethoven's "Leonore" Overture No. 2, continued with Prokofiev's cool little "Classical" Symphony, Dukas's "Sorcerer's Apprentice," Falla's "Love, the Magician," and closed with two movements from Mr. Chavez's Ballet Symphony "H. P." (horse power). This was the first local performance of the Chavez composition.

George Szell, Hungarian conductor, came to Ravinia on July 29 and led the Orchestra in a program of works by Smetana and Dvorak. Even though the music was almost as familiar to everyone as "The Star Spangled Banner," it sounded arrestingly new. For Mr. Szell has a way of taking a tired-out phrase and making it sound alive and important. The great broad melody in Smetana's "Moldau" was really great again. The Overture to Smetana's "The Bartered Bride" was likewise transformed into something of startling significance. The Dvorak music consisted of four Slavonic Dances and the Symphony No. 5. The audience seemed to like Mr. Szell more and more as the evening wore on, and at the end of the concert gave him a huge ovation.

Mr. Szell's second program at Ravinia on July 31 contained Beethoven's Seventh Symphony, the Strauss tone poem, "Don Juan," the Prelude to Wagner's "Lohengrin" and the Overture to his opera, "Rienzi." The same qualities apparent in Mr. Szell's first concert were exemplified and strengthened by this program. His reading of the Beethoven Symphony was not unorthodox, but contained all the elements necessary for the perfect enjoyment of this music. The "Don Juan" was imaginative and perfectly proportioned; the "Lohengrin" Prelude beautifully handled, and the "Rienzi" Overture so fresh in quality that it seemed almost new.

On Aug. 2, Mr. Szell presented his orchestral transcription of Smetana's String Quartet No. 1 in E Minor, "From My Life." Clear and definite, the transcription revealed some of the qualities which make Mr. Szell's conducting great. The orchestra played the new music with confidence and exhilaration. The program also contained Berlioz's "Roman Carnival" Overture and the Fifth Symphony of Tchaikovsky. Mr. Szell received a tremendous ovation at the close of the concert, and the orchestra played him a fanfare.

For his final appearance at Ravinia on Aug. 4, Mr. Szell included Haydn's Symphony in G, No. 88, Brahms' First Symphony and the Overture to Weber's opera, "Oberon." Mr. Szell's conducting gave a stimulating quality to the Ravinia festival and the week just concluded can quite worthily be called the high point of it.

The photograph of Eugenia Buxton on the front cover is by Bruno of Hollywood, New York.

# VARIETY MARKS GRANT PARK PROGRAMS

## Large Roster of Soloists Draws Many to Lakeside—Paderewski Memorial Concert Given—Novelties and Contemporary Music Enliven Many Concerts

CHICAGO, May 3.

THE series of free Grant Park concerts, sponsored by the Chicago Park District and the Chicago Federation of Musicians, continued to be held on the Lake Front with a wide variety of conductors, soloists and organizations taking part. Large crowds attended the events and were enthusiastic in their reception of programs that were maintained upon an unusually high level.

Valdine Conde, pianist, born twelve years ago in Iceland, was soloist at the concert on July 9. With the Woman's Symphony Orchestra conducted by her teacher, Rudolph Ganz, the frail, pretty little girl gave a performance of Liszt's Concerto in E Flat that was nothing short of astounding. Not only was she able to cope with the huge technical difficulties of the Concerto, but she also succeeded in making the music meaningful. Her phrasing was graceful and her tone, firm and varied. She displayed a confidence and composure that few adult pianists achieve. As an encore the Icelandic child played no relaxing little piece, but instead, Liszt's 'Rigoletto' paraphrase.

The program opened with a peppery performance of Glinka's Overture to 'Russian and Ludmilla'. The Franck Symphony followed. The program also contained Strauss' 'Beautiful Blue Danube' and Tchaikovsky's 'March Slave.'

A Paderewski Memorial concert was given in Grant Park on July 11 by the Jerzy Bojanowski Symphony Orchestra, with Valeri Glowacki, Polish-American soprano, and the Filareci Singing Society assisting. Although it was a bleak, windy night with threatening skies overhead, tens of thousands of people, not only of Polish ancestry, but of all nationalities, came to honor the great Polish musician and patriot.

Mr. Bojanowski, who knew Paderewski personally, conducted a program made up largely of Polish music and which included the famous Paderewski Minuet. A bright, lively performance of Smetana's 'Bartered Bride' Overture opened the concert. The Filareci Singing Society then sang choruses from Moniuszko's operas, 'Halka' and 'The Haunted Castle,' and some Polish folk music. The chorus demonstrated that it had been extremely well trained, and sang with an engaging spontaneity and tonal freshness.

Miss Glowacki presented a group of English songs as well as arias from 'Halka' and Rozycki's 'Casanova,' and in both groups brought great pleasure to the audience by the skillful way in which she used her voice and by her charm of manner. Even the lighter songs sounded important because of the singer's ability to communicate a message and to give it dignity and meaning.

Two Indian dances by Skilton, which Mr. Bojanowski conducted in his most animating fashion, were also played.

Henrietta Chase, young soprano of the Chicago Opera, appeared on July 12 with the Chicago Philharmonic under Richard Czerwonky. Singing 'Pace, pace, mio Dio' from Verdi's 'Forza del Destino' and the 'Ballatella' from Leoncavallo's 'Pagliacci,' Miss Chase produced smooth tones and phrased musically. She was well received by the audience and was persuaded to add several encores. Mr. Czerwonky and the orchestra gave a colorful performance of Rimsky-Korsakoff's 'Scheherazade.' Richard Strauss' 'Death and Transfiguration' was the second half of the concert. Massenet's 'Under the Linden,' with Goldie Gross, 'cellist and Domenico De Caprio,



Rudolph Ganz

clarinetist, playing the solo parts and the Overtures to Humperdinck's 'Hansel and Gretel' and Wagner's 'Die Meistersinger' completed the program. B.

### Files and Alten Sing

Ada Belle Files, contralto, and Hans Alten, baritone, were the soloists on July 13, beginning the second week of these concerts by appearing with the Woman's



Ada Belle Files

Symphony conducted by Rudolph Ganz. Miss Files was heard to splendid advantage in the aria, 'O don fatale' from Verdi's opera, 'Don Carlos' and 'Floods of Spring' by Rachmaninoff. She was enthusiastically received by a good-sized audience and graciously responded to the incessant demand for encores. She seemed admirably at home in this vast open-air auditorium and the lovely texture of her voice retained its purity and limpidity to the far reaches of the concert park. Mr. Alten made a more than favorable impression with his forthright singing of the 'Evening Star' from Wagner's opera, 'Tannhäuser' and in other numbers. Both singers received splendid support from Mr. Ganz and the orchestra. The orchestral portion of the program contained representative works by Mozart, Weber, Grieg and Liszt.

J. Charles Gilbert, baritone, appeared with the Chicago Opera orchestra, Leo Kopp conductor, on July 16. Mr. Gilbert's selections included several operatic arias and art songs all of which were delivered with his usual finished artistry and good taste. Mr. Kopp besides providing superb accompaniments for Mr. Gilbert, conducted with vivacity a lengthy orchestral program.

The Woman's Symphony again appeared on July 18, Leroy Shield, conducting, and Edna Thompson, soprano, the soloist. Dvorak's 'New World' Symphony compositions by Massenet, Glazunoff, Schubert and Tchaikovsky received excellent attention from both Mr. Shield and the orchestra. Miss Thompson sang varied works and was in excellent voice.

Rico Marcelli and his symphony orchestra with Raymond Koch, baritone, occupied the bandshell on July 19. An all-Russian program by both orchestra and soloist included works by Mussorgsky, Tchaikovsky, Rimsky-Korsakoff and Borodin. Q.

### Mark Love Welcomed

Mark Love, bass, was soloist with the Chicago Opera Orchestra under Mr. Ganz on July 20. He sang two Wagnerian excerpts, 'Evening Star' from 'Tannhäuser' and 'Wotan's Farewell' and 'Magic Fire

Spell' from 'Die Walküre' with eloquence and grandeur. His big voice retained its smooth, refined quality even when its full power was released. Mr. Love also sang two popular songs Kern's 'Old Man River' and Youman's 'Through the Years.'

Mr. Ganz led the orchestra in a graceful performance of Beethoven's Symphony No. 1. As a tribute to Paderewski, with whom Mr. Ganz had enjoyed a long friendship, the second movement of the Polish master's Symphony in B Minor was played. Also on the program were Humperdinck's Overture to 'Hansel and Gretel,' Strauss' 'Emperor' Waltzes and Moskowki's 'Malaguena.'

On July 23 Richard Czerwonky conducted the Chicago Philharmonic Orchestra in a program which featured Deems Taylor's 'Through the Looking Glass' Suite. The suite was played with delicacy and charm. Anna Kruetgen, mezzo soprano, wife of Chicago's postmaster, Ernest J. Kruetgen, was soloist. She sang 'O Don Fatale' from 'Verdi's 'Don Carlos' and 'Il est doux, il est bon' from Massenet's 'Herodiade.' The audience received her warmly, and she added Del Riego's 'Homing' and Woodmans 'A Birthday as encores. Estelle Cover's tone poem 'The Mississippi River' was played for the first time at this concert. The Overture to Wagner's 'The Flying Dutchman,' Sibelius's 'Finlandia,' the 'Prayer' and 'Dream Pantomime' from Humperdinck's 'Hansel and Gretel' and Liszt's 'Les Preludes' made up the rest of the program.

George Dasch conducted his symphony orchestra at Grant Park on July 24 in a program that paid tribute to Anton Dvorak's 100th anniversary and to the memory of the late Ignace Paderewski. The latter's Melody, Op. 16, No. 2, was played, and the Dvorak works were the 'Carneval' Overture and the Fifth Symphony. Bruce Foote, baritone, was soloist, and pleased the audience greatly with his rich, easily produced voice and his likable manner.

### Contest Winner Heard

Irma Cooper, dramatic soprano, selected as the best woman singer in the Chicago-Land Music Festival Contest a year ago, appeared as soloist with the Rico Marcelli Symphony on July 25. Singing 'Voi lo sapete,' from Mascagni's 'Cavalleria Rusticana,' Miss Cooper used her pleasant, even-textured voice effectively and accurately. She also sang Romberg's 'Will You Remember Me,' and Herbert's 'Ah Sweet Mystery of Life.' The orchestra gave a performance of Beethoven's Fifth Symphony that was craftsmanlike and which occasionally took on some of the vitality that Mr. Marcelli sought to impart to it. Other compositions on the program were Tchaikovsky's 'Nutcracker Suite,' Strauss' 'Artist's Life' and the Overtures to Weber's 'Der Freischütz,' Thomas's 'Raymond,' and Rossini's 'William Tell.'

Leroy Shield again appeared as conductor of the Woman's Symphony on July 27, with Evelyn Davis, concertmaster, as soloist. Superb playing characterized Miss Davis's performance of the Bruch Concerto in G Minor. Mr. Shield's conducting of the orchestra was spirited and he seemed to obtain the effects desired with minimum effort.

On July 28 Lucille Meusel, soprano of the San Carlo Opera, made her first appearance in Grant Park, singing with the Chicago Opera orchestra, conducted by Joseph Raffaelli. Miss Meusel's selections were drawn largely from her operatic repertoire and her voice in Grant Park had the same lovely lilt quality as heard at the Auditorium Theater when the San Carlo visits this city. She seemed to enjoy her open-air appearance very much, a large crowd gathered at the park testifying to its enjoyment unmistakably. Mr. Raffaelli conducted with authority and gave fine support to Miss Meusel's numbers.

The George Dasch Symphony, Mr. (Continued on page 33)

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## BLACKSTONE RETIRES FROM HART HOUSE GROUP

**Ill Health Forces Move—To Be Succeeded in Quartet by Allard de Ridder**

TORONTO, July 31.—Because of ill health, it has been necessary for Milton Blackstone, violist, to retire from the personnel of the Hart House String Quartet. He will be succeeded by Allard de Ridder, Canadian violist, for the past eight years conductor of the Vancouver Symphony, founder of the Vancouver Symphony String Quartet, and formerly violist of the Los Angeles String Quartet.



Allard de Ridder

Mr. de Ridder joins James Levey, first violin; Adolphe Koldofsky, second violin, and Boris Hambourg, cellist, in his new post in August. Mr. Blackstone was a member of the Hart House Quartet since its foundation by the Right Hon. Vincent Massey, Canadian High Commissioner in London, and Mrs. Massey, in 1924.

The Hart House Quartet's tentative plans for next season include the regular annual Toronto subscription series at Hart House Theater on Oct. 15, Nov. 12 and 26 and Dec. 10; a Quebec-Maritimes tour; a projected Brahms Festival at Cornell University, Ithaca, N. Y., in December, and single concert dates in Ontario and the Eastern states. The Quartet is scheduled to leave Toronto immediately after the New Year

for an extended transcontinental concert tour commencing in New England. February is being reserved for California, Oregon and Washington, and March and April for British Columbia and Western Canada, with proposed quartet festivals in Vancouver and Calgary. A third Beethoven Quartet Festival is planned for Toronto in May, 1942.

## STEINDEL LAUNCHES SERIES IN ST. LOUIS

**Leads Little Symphony in New Summer Concerts—American Youth Players Appear**

ST. LOUIS, Aug. 10.—Although top-coats were in evidence, a huge crowd attended the opening concert of the Little Symphony season on June 13 in the Washington University Quadrangle.

It was a great tribute of faithfulness to Max Steindel, resident conductor, and to those who have persevered to provide these delightful Summer concerts. Mr. Steindel was on the podium and took the orchestra through a program that offered variety and contrast, as well as finely directed and executed compositions. He opened with the Overture to Mozart's 'Lucio Silla'. This was followed by parts of Cantatas Nos. 1 and 34 by J. S. Bach, in which Father Vitry's Boys Choir appeared. After the intermission came a sterling performance of Haydn's Concerto in D for 'cello, performed by Samuel H. Mayes. 'Nocturne', Op. 52, written for and dedicated to the Little Symphony by John Kessler, local composer, had its initial hearing and it was well received and

deservedly so, as it is a short work of real beauty. The 'Russian Sailor's Dance' from 'The Red Poppy' by Glière closed the program. Mr. Steindel was enthusiastically applauded.

### Stanley Chapple Conducts

The second concert of the series on June 20 brought Stanley Chapple in his local debut as conductor. Mr. Chapple has most successfully appeared here as lecturer in connection with the St. Louis Grand Opera Guild and his success as conductor was equally as great. He arranged an attractive program leading off with Handel's Concerto Grosso in A and followed this with Haydn's Symphony in C, No. 7. The remainder of the program was given over to Wagner's 'Siegfried Idyll' and 'John Field Suite' arranged by Sir Hamilton Harty. Mr. Chapple achieved thoroughly balanced and polished performances and was most enthusiastically received.

Mr. Chapple, as guest, also conducted the third concert of the series on June 24, before the largest audience of the season so far. There was skill and flexibility in his conducting and the orchestra responded nobly. The program opened with 'Concertino Pastorale' by John Ireland, followed by a very interesting Sinfonietta by Benjamin Britten. The first half was brought to a close by a delightful rendition of a Concerto in C for two pianos by J. S. Bach, played by Deborah Carnovsky and Edna Feldman. Mr. Chapple provided these two talented pianists with a delicate accompaniment, then closed the program with Symphony K. 504 ('Prague') by Mozart.

The fourth program on July 3 brought the return of Hans Lange to the podium of the Little Symphony shell. A varied program was conducted with fine taste. The Overture in D Minor, 'The Cambridge Ode' by William Boyce (1720-1779), opened the program, followed by Boccherini's Concerto for flute and strings, most adequately performed by John Kiburz, Jr. Mozart's Serenade No. 7, composed in Salzburg for the wedding of Elizabeth Haffner in 1776, completed the first half of the program. Joseph Faerber played the solo violin part. 'On Hearing the First Cuckoo in Spring' by Delius, a 'Workout for Small Orchestra' by Robert McBride and the Slavonic Dance No. 3 by Dvorak completed the program. A large audience showed much appreciation.

### Stokowski Leads Youth Orchestra

The Young Men's Division of the Chamber of Commerce presented Leopold Stokowski and the All-American Youth Orchestra in a concert at the Municipal Auditorium on June 9. Despite a very rainy night, a large crowd was on hand. The program was skillfully arranged to show clearly the virtuosity of the various choirs, and Mr. Stokowski was most liberal with encores. The program opened with his arrangement of Bach's Fugue in G Minor, and was followed by Brahms's Symphony No. 1 in C, played with a fervor. 'Appalachian Mountains', a work by Charles Miller of New York, opened the second half and the closing work was a magnificent rendition of the Prelude and 'Love Death' from Wagner's 'Tristan'. There were three encores and Mr. Stokowski paid tribute to Edward Murphy, first horn player, and several other St. Louisians, who were members of the orchestra.

Gottfried Galston recently gave his annual Summer recital for the Summer school of the St. Louis Institute of Music in Wilson Hall, Washington University. Mr. Galston gave classic

interpretations of great piano masterpieces, the program containing works by Bach, Scarlatti, Rameau, Mendelssohn, and Liszt. HERBERT W. COST

### Kitzinger On West Coast

Fritz Kitzinger recently left New York for California where he appeared in recital with Charles Kullman and Rose Dirman when they sang at the convention of the National Federation of Music Clubs. While on the coast, Mr. Kitzinger, who has played for such artists as Pinza, Kipnis and Rethberg, will also coach in concert and operatic repertoire. His wife, Adele Marcus, pianist, will also hold a masterclass in Hollywood. Mr. Kitzinger returns to New York in September when he will conduct the NBC Symphony in two concerts on Sept. 20 and 27. He recently joined the list of Concert Management Arthur Judson as a conductor.

### Maracci to Make Transcontinental Tour

Carmalita Maracci, the Uruguayan dancer, will make her first transcontinental tour during the coming season. Mme. Maracci, now in Hollywood, will open her tour in Denver on Oct. 29 and will make her New York reappearance during the Christmas holidays. Among cities in which she will appear are: Los Angeles, Seattle, Tacoma, Topeka, St. Paul, Chicago, St. Louis, Pittsburgh, East Lansing, Buffalo, Philadelphia, Annapolis, Hartford and Boston.

She will have a company of eight with Paul Godkin as her dancing partner.

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## ECHANIZ CONDUCTS ILLINOIS SYMPHONY

**Orchestra Reassembles for  
Outdoor Series—Bruce  
Foote Is Soloist**

CHICAGO, Aug. 5.—After nearly three months of inactivity, the Illinois Symphony re-assembled for a series of outdoor concerts, which is being given on Wednesday evenings in the Wilmette Bowl, Wilmette, and repeated the following evening in Hutchinson Court at the University of Chicago. At the opening concerts, on July 9 and 10, José Echániz conducted.

The program was made up for the most part of standard works: Beethoven's 'Egmont' Overture and Fifth Symphony; Tchaikovsky's 'Romeo and Juliet' Overture, and Debussy's 'Festivals.' The dynamic Cuban conductor revitalized every one of them, pointing up their most dramatic qualities. There was weightiness to the 'Fate' motive of the symphony, the climaxes in the 'Romeo and Juliet' Overture had a heaven-storming might, and the dignity of this music was never compromised by cloyingly sweet effects in its calmer passage. In the Debussy work the conductor was unfailingly graceful and accurate in his handling of every nuance.

Samuel Barber's Adagio for string orchestra, an interesting mixture of the mild and strident, received its first Chicago performance on this occasion. The program closed with the 'Rhumba' from Harl McDonald's Second Symphony, which so pleased the audience in Hutchinson Court that they insisted on hearing it again.

The Orchestra, conducted by Mr. Echániz gave the third of its series of outdoor concerts at the University of Chicago on July 31. Bruce Foote, baritone, was soloist. His interpretative versatility as well as his rich, well-disci-



José Echániz

plined voice and sound musical sense, was displayed to advantage in a varied group: 'Credo in un Dio crudel' from Verdi's 'Otello'; Rachmanioff's 'In the Silence of Night'; Fisher's 'At Tankerton Inn'; and 'Even the Bravest Heart' from Gounod's 'Faust'. The large audience spread over the sloping lawns of Hutchinson Court and onto the steps of the Gothic buildings surrounding it, applauded enthusiastically. In response Mr. Foote repeated his last two selections.

Mr. Echániz conducted a graceful performance of Howard Hanson's charming Symphony No. 2. The program also contained the Overture to 'Sicilian Vespers' by Verdi, Prelude and 'Love Death' from Wagner's 'Tristan', 'Cape Walk' from McDonald's Symphony No. 4, and Liszt's 'Second Hungarian Rhapsody.' As an encore the popular Cuban conductor had the orchestra play 'The Sailor's Dance' from Glière's 'The Red Poppy.' B.

### MUSIC IN KANSAS CITY

**Powell Weaver Directs Performance of  
Parker Oratorio**

KANSAS CITY, Aug. 10. — Powell Weaver, organist of the First Baptist Church choir, directed a performance of Horatio Parker's 'Hora Novissima', with the following soloists: Marie Wilkins, soprano; Lucile Marty, contralto; James Mack, tenor; and David Grosch, baritone.

The program for the Kansas City Music Club Annual Breakfast, at Hotel Bellerive, was given by members of the Young Artist department.

Maxine Martin, artist student of Dr. Frank Waller's studios, won the state and district awards of the Federated Music Clubs.

The University of Kansas City music department, under the direction of Dr. Robert D. W. Adams, presented two performances of 'Pinafore' at the Center on May 23 and 24. The Palestrina Choir of St. Scholastica Academy, Fort Smith, Ark., under the direction of Sister Julia, O.S.B., was heard in three programs recently, in the Auditorium of the Lillis High School.

B. L.

**Kate Keith Field Sings on Battleship**

Kate Keith Field, soprano, was soloist at a church service on June 22 on board the battleship North Carolina, when the new organ, presented to the battleship by Mrs. G. W. Vetlesen, was dedicated.

## CHORAL GROUP SINGS IN SAN FRANCISCO

**Gleemen of Hawaii Give Novel  
Program in Japanese District  
—Recitalists Heard**

SAN FRANCISCO, Aug. 10. — Local music life has centered in the Sunday afternoon concerts at the Sigmund Stern Grove this Summer. But the Veterans' Auditorium opened its doors to music lovers early in July when Alice Seckels presented George Chavchavadze, Russian pianist, in his San Francisco debut.

By journeying far from the beaten tracks one heard an amazing concert by the Gleemen of Hawaii who presented 'Cosmopolitan Voices in Song.' Of their cosmopolitanism there can be little doubt, as the dozen singers from Hilo comprised Japanese, Chinese, Scotch-Irish-Hawaiian, Korean and other racial mixtures. Clement de Silva was the director. The concert was given in the Japanese district, in the First Evangelical and Reformed Church, and the audience was largely oriental.

The program was as uncommon as the personnel of the group. It included songs by Grieg, Carrissimi, Sibelius, Arcadelt, Schuetky, Protheroe, Foote, Hawaiian national songs, a Sea Chantey, a cowboy song and a Negro Spiritual. The tone quality of the group was delightful, its diction excellent and its interpretations highly commendable.

Another detour was made to Fugazi Auditorium in little Italy where Armando Agnini's cooperative Opera Academy of San Francisco presented 'The Tales of Hoffmann' in English.

### Recitalists Appear in Stern Grove

The Stern Grove Midsummer Musicals have presented during the month of July a recital by Sydney Mann, soprano, and Eudice Shapiro, violinist, with Carl Fuerstner as accompanist; a symphony program preponderantly of American music played by the NYA Youth Orchestra of San Francisco, directed by William Van Den Berg; the Offenbach operatic farce 'Orpheus in the Underworld' under the baton of Walter Herbert; and the WPA Oakland Negro Chorus under Elmer Keeton.

The American portion of the NYA orchestral program included the Prelude to 'The Great Dictator' by Charles Chaplin and Meredith Willson; a 'Symphonic Legend' by Alexander Steinert, a 'Pastorale' and 'Galop' by Charles Jones, a 'Lullaby' by Duke Ellington arranged by Meredith Willson; and Cailliet's variations on 'Pop Goes the Weasel.' The program novelty was a Concertante by Maurer for four violins and orchestra with Marilyn Doty, Dolores Miller, Amalia Castillo and Phyllis Moad as soloists.

### 'Orpheus' in English

Heading the 'Orpheus' cast were Wilma Spence, Marsden Argall, Carl Hague and Oliver Jones, ably supported by Leona Nelson, Clara Hetrick, James Martin, Margaret Engel, Theresa Laughney, Dorothy Cunningham, Robert Yeager and George Rydberg. They gave a competent performance from an English text devised by Erich Weil. It was a condensed repetition of the performance given early in the Summer at the Greek Theater in Berkeley, and chorus, ballet and orchestra were excellent assets to both productions.

Mrs. Francis H. Redewill was elected president of the Pacific Musical Society for the coming year. Her staff will consist of Mrs. Lyndon Whitaker and Mrs. William Poyner, vice-presidents; Mrs. Easton Kent, recording secretary; Mrs. Richard Hambrook, corresponding secretary; Mrs. Henry Bercut, financial secretary; Helen Regensburger, treasurer and Mrs. George Keil, parliamentarian. The board of directors also includes Countess Alessandro Dandini, Mrs. E. S. Ware and Mrs. Galen Wood.

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## CAPE COD PRESENTS MOZART FESTIVAL

### Institute of Music Holds Second Three-Day Session—American Works Also Played

EAST BREWSTER, MASS., Aug. 5.—The Cape Cod Institute of Music, Martha Atwood Baker, founder and president, presented its second annual three day Mozart Festival on July 24, 25 and 26.

Principal offerings of the festival were made by the resident orchestra of twenty young musicians conducted by Jo Hawthorne. This group, called the Mozart Festival Orchestra of the Cape Cod Institute of Music, played each evening of the session at the Orleans High School. And although it was a Mozart festival one American composition was included on each program.

Madame Baker opened the festival on the morning of July 24. That evening the orchestra presented the Overture to 'Cosi fan Tutte', the Serenade No. 6 for strings, with Samuel Carmell, Otto Frohm, Frank Clawson and Murry Shapinsky as soloists; an aria with Leora

Gridley as soprano soloist, the Violin Concerto in A played by Mr. Carmell; and a Suite for small orchestra by Charles Jones, as the American work.

#### Virginia Parker Plays Concerto

On the following evening Virginia Parker was student soloist in Mozart's Piano Concerto in E Flat. The program also offered the Divertimento in D (K. 251); the Symphony No. 31 in B Flat; and Aaron Copland's 'Quiet City'. Mr. Copland's score was repeated at the final concert when parts for Bernard Wagenaar's 'Fantasieta' did not arrive in time. Also heard were the Symphony No. 39 in E Flat, a 'Pastoral' Ballet, danced by Viola Essen and a group of students; and excerpts from 'Don Giovanni'.

In addition to the orchestral concerts the institute presented an operetta, 'Papageno', adapted from 'The Magic Flute', in which Helen Vanda, soprano, was outstanding; a recital by the Sackson String Quartet; and lectures by Hans Nathan of Harvard, and by Madame Baker.

#### Boosey and Hawkes Open New Offices

Boosey and Hawkes Artists Bureau, Inc., recently opened their new offices at 119 West 57th St., N. Y.

## Menuhin Returns from South American Tour



Yehudi Menuhin Playing with the Colon Symphony of Buenos Aires under the Baton of Juan José Castro

YEHUDI MENUHIN, violinist, following a remarkably successful tour of South America where he made appearances in Buenos Aires, Rio de Janeiro, Montevideo, Rosario and Sao Paulo, returned to the United States on the Argentina, accompanied by his wife and father, on July 14. En route to the U. S., he played at Port of Spain, Trinidad, on July 9.

Since his return he has made appearances at the Robin Hood Dell in Philadelphia, with the New York-Philharmonic-Symphony at Lewisohn Stadium, and at The Ravinia Festival with the Chicago Symphony. Following an engagement at the Hollywood Bowl on Aug. 19 as soloist with the Los Angeles Philharmonic, he will return to his ranch in California for a rest and preparation for his next season's tour of the United States and Canada.

Mr. Menuhin won wide acclaim throughout South America, but especially in Buenos Aires, where he appeared before ten enthusiastic, capacity houses, playing both classical and modern works. He gave five recitals in succession at the Teatro Colon, appeared with an orchestra at the Rex Theatre where he played concertos by Beethoven, Paganini and Bach with the Colon Symphony under the baton of Juan José Castro; gave two recitals before the Wagnerian Music Society and the Verdi Society, and two broadcasts, one national, and one international, the first with piano accompaniment, and the other with an orchestra, again under the baton of Mr. Castro.

#### Artists Added to William Neill List

William Neill, Inc., has added three artists to its management: Eyvind Laholm, American tenor of the Metropolitan and Chicago opera companies; Antony Tudor, dancer; and Maria Luviso, soprano. Mr. Laholm is currently in Mexico where he is singing in the government opera season in 'Die Walküre' and 'Herodias'. Mr. Tudor, English choreographer of the Ballet Theater, will make a limited number of lecture-demonstrations on ballet.

#### Mary Hopple Sings with Los Angeles Civic Light Opera

Mary Hopple, contralto, appeared with the Los Angeles Civic Light Opera Company in performances of 'The Chocolate Soldier' recently, singing in Los Angeles, San Francisco, Sacramento and Fresno, Calif.

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## RIO GRANDE VALLEY CIVIC MUSIC WORKERS

Membership Workers of the Texas Rio Grande Valley Civic Music Association in Their Office at Harlingen. From Left to Right: Stanley Addington, Willacy County Chairman; Mrs. Henry Carlisle, Secretary of the Valley-wide Association; Mrs. T. D. King, Harlingen, Chairman, and Grafton Burdette, President

HARLINGEN, TEXAS, Aug. 10.—In the extreme southeast corner of Texas, the Rio Grande Valley Civic Music Association, covering territory for twenty-three towns and cities extending over four counties, fulfills an ambitious schedule. From all over the valley, seventy-five miles long, from fifteen to thirty miles wide, people drive to the beautiful, modern auditorium in Harlingen where at least four concerts are held each season.

Up to 1904 this was a ranching country covered with sagebrush and cactus and the people were few and far between. Then irrigation projects were begun which were to transform the valley into one of the most fertile spots in the world. The population grew by leaps and bounds as these projects were developed. In 1936 the Civic Music

Association was organized on a county-wide basis. Each town or city had its organization chairman and all filled their quota of members. In the five years that the association has already functioned, at least four concerts have been given a season, and in most cases five. Such personalities in the concert world as Rachmaninoff, Zimbalist and Pinza have appeared here, as have the Ballet Russe and the Houston Symphony.

The sixth annual membership week conducted late this Spring resulted in an enrollment of over 1,500 members. The artists who will be presented this coming season are: Ruth Draper, Blanche Thebom, the Salzedo Ensemble, Lauritz Melchior and Jascha Heifetz. S. M. Harrington of the Civic Concert Service directed the membership enrollment.

## PORTLAND HEARS VARIED CONCERTS

## Stokowski Conducts American Youth Orchestra—Oregon Teachers Meet

PORTLAND, ORE., Aug. 10.—Leopold Stokowski with his All-American Youth Orchestra was the magnet that drew a large audience to the auditorium on June 24. The Ellison-White Bureau was the local manager.

The Oregon Music Teachers' Association, with Jean Williams presiding, met at the Neighbors of Woodcraft Hall in its twenty-sixth annual convention on June 9-10. Bernice Simmons Sisson was the program chairman. In the evening concerts were heard the English duo, Viola Morris and Victoria Anderson, with Henri Arcand as accompanist; winners in the O. M. T. A. student contests, accompanied by a small WPA orchestra; and Wilhelmine Creel, pianist.

Dr. A. A. Knowlton and Tillman Schafer gave an illustration of sound waves in the hall of physics at Reed College. Rozella Knox, head of the music room in the library, was scheduled for a talk on 'The Recorder and Recorder Playing' preceding a program by the Recorder Players, a group of librarians. Mary Ann Holt supplied the missing violin score in Phil Hart's demonstration of "Add a Part" Records. Frank Eichenlaub, Jean P. McCracken and Ruth E. Stoughton were among the chairmen of sessions.

Contributing soloists were Ruth L. Close, harpist; Frances Stolte, violinist; Violet Burlingham, soprano; George Hopkins and Leona Duke, pianists.

At the banquet, Don Marye, of the Civic Theater, read Walton's 'Facade' with Grace Evelyn Scheel at the piano; Ella Connell Jesse, pianist, and a string quartet from the Junior Symphony

played. The newly elected president is Frances Virginie Melton, of Salem. Supporting officers are Lillian Pettibone, Jessie Bush Michelson, Neri Thibau, James Eoff, Alice Clement and Amy Warren Baier.

The first venture of a group styling itself the 'Incidentally Musical Society' was a presentation of the Failing String Quartet at the Art Museum on June 10. This quartet is named after the founder, Henry R. Failing, violinist and business man, the amateur of the group. The professional members are Geraldine Peterson, William Manfredi and Gordon Hartshorn. A. Owen Sanders, clarinetist, joined the quartet in the Mozart clarinet quintet. Harry S. Grannatt was the commentator.

Mozart's 'Requiem Mass', directed by Charles Lautrup, was sung recently by an oratorio group, organized for the event, accompanied by the Philharmonic Orchestra in cooperation with the Oregon Music Project of the WPA. The soloists were Clorinda Topping, Iris Oakley, Walter J. Meisen and Mark Daniels.

The Apollo Club, led by Albert E. Jones, gave a program of ancient Hebrew melodies, songs and choral works by Jewish composers at Temple Beth Israel. Clorinda Topping, Gladys Ingham, Cantor Freeman and Sylvia Margulis were the soloists.

Guy Maier's interpretation of classics was the educational feature of the Junior Convention of the Oregon Federation of Music Clubs. Nellie Tholen, the Junior Counselor, headed the convention committee. Phyllis Natwick, a pupil of Ariel Rubinstein, was heard in a piano recital at the Ellison-White Conservatory.

The National La Scala Opera Company presented 'Il Trovatore' at the Auditorium recently. Giovanni Martinelli, Grete Stueckgold, Rodolfo Hoyos, Myrtle Leonard and Dorothy Sigler sang leading roles. In April, Tito Schipa, Virginia La Rae and Rodolfo Hoyos appeared in 'La Traviata'. Alberto Conti was the conductor; Amelio Colantoni, the director; the chorus, local singers; and the orchestra, Portland Symphony men.

Jan Pearce, with Werner Bass at the piano, closed the Ellison-White concert season on April 15. Kirsten Flagstad, John Charles Thomas, Grace Moore, Paul Robeson, Artur Rubinstein, Zino Francescatti and the original Ballet Russe are listed in the 1941-42 "Greater Artist Series".

Mobley Lushanya made a distinctly favorable debut here in the title role of 'Aida' with the San Carlo Opera. A week of opera conducted by Carlo Peroni at the Mayfair Theatre, J. J. Parker direction, was welcomed.

JOCELYN FOULKES

## TOLEDO MUSIC GROUP MARKS FIFTIETH YEAR

## Eurydice Club Holds Concert and Luncheon Paying Tribute to Founders

TOLEDO, Aug. 10.—A concert celebrating the fiftieth anniversary of the Eurydice Club of Toledo was held in the auditorium of the Toledo Museum on May 4, with Mrs. Zella B. Sand as director. On May 6 the club met at a fiftieth anniversary luncheon in the Toledo Woman's Building. In the presence of five charter members, two past presidents of the club and other members, tribute was paid to Helen Beach Jones, founder of the club and long active in civic affairs, who died in 1940.

From the organization of the Eurydice Club in 1891 through 1913 Mrs. Jones, the wife of Toledo's "Golden

Rule" Mayor, Samuel M. Jones, directed its activities. For the first three years she was also president and accompanist for the organization. The solo department was established in 1902 with Lina Keith as president. Two well-known members were Mrs. Albor Blodgett and Corrinne Ryder Kelsey-Reed, both of whom appeared in opera and oratorio. The club provided accompanists for artists who visited Toledo and also arranged for concerts. Appearing as guest soloists with the group, Alma Gluck and many other leading musical artists visited Toledo under its auspices.

## Whittemore and Lowe Play in Puerto Rico

Whittemore and Lowe, American duo-pianists, after a series of successful engagements in Puerto Rico in July under the auspices of the Pro Arte and other such organizations, flew to Cleveland to fill an engagement with the Cleveland Summer Symphony on July 18.

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## Obituary



Calvin M. Franklin

PHILADELPHIA, July 26.—Calvin Monroe Franklin, vice-president of Columbia Concerts Corporation, died here early in the morning of July 23, following a long illness. He would have been fifty-four years old on July 25. He had been taken to the hospital a few days before his death from his Summer home at Point Pleasant, Pa. He maintained residences in both New York and Philadelphia.

Mr. Franklin was born in Frankfort, Pa., in 1887. He attended the University of Pennsylvania and in 1920, joined Concert Direction Martin H. Hanson of which he became a partner. Later, he was president of the Wolfsohn Musical Bureau, the oldest organization of its kind in the United States, having been founded in 1884. This bureau became a part of Concert Management Arthur Judson in 1928.

Mr. Franklin every season combined booking activities with the tours of Nelson Eddy, until this past Spring. Shortly before his last illness he negotiated the contract of Risè Stevens, mezzo-soprano of the Metropolitan, for motion picture appearances with MGM.

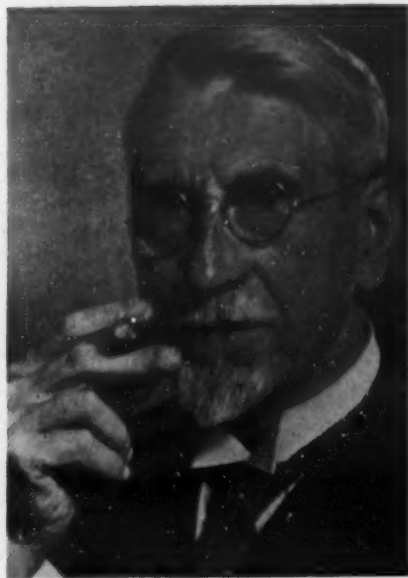
In 1918, Mr. Franklin married Kathryn Meisle, contralto of the Chicago Opera and now of the Metropolitan Opera. She survives him.

Funeral services were held on the afternoon of July 25.

### William G. Stewart

GLENDAL, CALIF., July 20.—William Godwin Stewart, one of the most popular baritones of light opera and the smaller grand opera companies a generation ago, died in hospital here on July 16 after an illness of a year. He was seventy-two years old.

Mr. Stewart was born in Cleveland where his father, N. Coe Stewart, was director of music in the public schools for many years. He studied at Oberlin College and later at Swarthmore. He made his debut as a very young man with the Baker Opera Company and supported Pauline Hall in a number of her productions, also, with his wife, Clara Lane, sang with Jeannie Winston, Laura Schirmer-Mapleson and Camille D'Arville. He and Miss Lane were highly popular members of Col. Henry W. Savage's Castle Square Opera Company in Boston during its first season, later on tour and at the American Theatre in New York where they both took part in numerous first American productions of grand operas. He sang in Augustin Daly's companies in London and shortly after the building of the Capitol Theatre in New York, some twenty-five years ago, he took charge of tabloid productions of grand operas there. More recently he had been director of Federal and State musical projects in California.



Dr. Johan Wagenaar

The Nestor of Netherlands composers, Dr. Johan Wagenaar, died last month. Wagenaar was born in Utrecht-Holland on Nov. 1, 1862, and studied music under the leadership of Richard Hol and H. Van Herzogenberg.

In 1888 he was appointed organist of Utrecht's great Cathedral where he became noted for his interpretations of Bach. In 1904 he was elected director of the Utrecht Conservatory and leader of the chorus of the Society for the Betterment of Musical Art in the same town, succeeding Richard Hol. From 1919 until 1937, Dr. Wagenaar was director of the Royal Conservatory of The Hague. Among well-known composers who studied with him were the American composer, Bernard Wagenaar, Willem Pijper and Alexander Voormolen.

As composer, Wagenaar is known chiefly for his parodies, among which 'The Shipwreck' takes unique place. Unfortunately the humor is so closely interwoven with the Dutch text of 'De Schoolmeester' ('The Schoolteacher'), that it cannot be duly appreciated by an audience unfamiliar with the language. He also wrote overtures to 'The Taming of the Shrew' and 'Cyrano de Bergerac'; a symphonic poem, 'Saul and David', which is frequently performed in Holland; a Sinfonietta, and many choral works. J.F.

### William Maxwell

HOLLYWOOD, CALIF., July 28.—William Maxwell, former head of a New York music publishing firm bearing his name, died at his home here on July 23, following an illness of several months. He was seventy-one years old. Mr. Maxwell, who was a native of Scotland, came to America in 1893, settling first in Toronto, Canada, where he was connected with the firm of Whaley-Rogers. In 1910, he went to New York heading the firm of William Maxwell. His brother, George, was American representative of Boosey & Co., of London, which also handled the publications of Ricordi of Milan. In 1910, George Maxwell was dissociated from the Boosey firm and became head of the Ricordi's American agency in New York, and was joined by his brother. In 1931, William set up an establishment of his own which he ran for about a year. Two years later, he suffered a stroke and for the past eight years had made his home in California. He is survived by his wife, Hilda Hollins Maxwell.

### Otto Freitag

MEXICO CITY, July 29.—Otto Freitag, an American citizen who was Mexican representative of Servel, Inc., died here on July 26 of food poisoning. He was fifty-eight. For some fifteen years Freitag sang baritone roles (as Otto Robinson) with the Vienna Opera Company and with other opera companies in Europe. He was a member in the early 1900's of the training

school of the Metropolitan Opera in New York before going to Europe to further his musical studies.

He is survived by an actor son, now in Switzerland, and a sister, Mrs. Wilhelmina Mason of New York City; and a niece, Mrs. Lou Handin, wife of the president of the National Variety Artists of New York.

### Ida Lewis MacLean

PROVIDENCE, July 5.—Mrs. Ida Lewis MacLean, for many years identified with musical circles in this city and in New Haven, died on July 1. She was born in Troy, N. Y., where she studied in the choir school of the Church of the Holy Cross. Later she was a pupil of Joseph Tamero, Arthur Mees and Oscar Saenger. In New Haven she was widely known as a singer and served as president of the St. Ambrose Music Club. She was a member of the faculty of the Providence College of Music, a member of the Chopin and Chaminade Clubs and of the board of the Providence Symphony. She was a charter member of the Past Presidents Assembly of the National Federation of Music Clubs.

A. R. C.

### Dr. Thomas von Hirsch

OAKLAND, CALIF., Aug. 7.—Dr. Thomas von Hirsch, 105 years old, was killed by an automobile on Aug. 4. A graduate of the Conservatory of Music in Munich, Germany, Dr. von Hirsch came to the United States, became a naturalized citizen and before 1900 conducted the New York Metropolitan Orchestra. An illness impaired his hearing, and in 1901 he left his musical career and entered the College of Physicians and Surgeons in San Francisco. He practiced medicine until after he was ninety.

### Adolfo Caruso

SAN ANTONIO, TEX., July 29.—Major Adolfo Caruso, husband of Josephine Lucchese, operatic soprano, died on July 28 in the hospital. He was born in Rome, Italy, in 1886, and married to Miss Lucchese in 1922. He enlisted in the United States army as private after starting a career at law in Philadelphia and rose to rank of major in the Intelligence service. He was decorated for services overseas in the world war. C.T.

### Aurelia Arimondi

CHICAGO, July 29.—Aurelia Arimondi, widow of Vittorio Arimondi, Italian operatic bass, and herself at one time an operatic artist, died in hospital here yesterday. She was seventy-five years old. Mme. Arimondi, who was a native of Romania, had lived for a number of years on a pension allowed her by the Romanian government. She made her operatic debut in 1886, and is said to have sung in various European musical centers and in South America.

### Richard Seidel

CHICAGO, Aug. 2.—Funeral services for Richard Seidel, a first violinist with the Chicago Symphony for twenty-five years, were held on Aug. 1 in St. Francis Xavier Church, Wilmette. Mr. Seidel, who was seventy years old, died on July 30 in an Evanston sanitarium. He was formerly a music teacher at Notre Dame University. Besides Richard T., he is survived by another son and two daughters.

### Mme Camille Chevillard

PARIS, June 28.—Marguerite Lamoureux Chevillard, widow of Camille Chevillard, composer, and one-time conductor at the Paris Opéra, died at her home in Chatou near here on June 26, in her eighty-first year. Mme. Chevillard made numerous translations into French of the songs of Schumann, Schubert, Strauss and others. She was the daughter of Charles Lamoureux, who founded the Concerts Lamoureux in 1885, and which were, following his death, conducted by Mme. Chevillard's husband, who died in 1923.

## LOS ANGELES HEARS QUARTET PROGRAMS

### Roth and Coolidge Ensembles Play at Schools—Rosing Directs 'Traviata'

LOS ANGELES, Aug. 8.—The Roth Quartet has opened a series of five general programs at the University of Southern California Bovard Hall. The first was played on June 7 and consisted of Haydn, Mozart and Beethoven. The July 14 program was all-Beethoven. Paul A. Pisk, pianist-composer of Redlands University, is playing with them in the piano quartets scheduled.

The Coolidge Quartet plays a series of modern programs each Monday night at the Claremont Colleges Summer session. On July 14 the program consisted of works by English composers: Goossens, Vaughn Williams and Frank Bridge. The Williams cycle of six songs, set to the poetry of A. E. Housman's 'Shropshire Lad' were sung by Henry Korn, tenor, with the quartet and Lee Pattison, pianist. It is sensitive music. Goossens's Op. 59, No. 2, is varied, colorful and entertaining and the Bridge G Minor Quartet, dissonant and mysterious.

The San Francisco Ballet Company inaugurated the Santa Barbara season in the County Bowl on July 5 with picked players from Los Angeles accompanying in 'Swan Lake', 'Romeo and Juliet' and 'Old Vienna'. William Christiansen, the choreographer, did the most distinguished work in 'Romeo and Juliet.'

### Redlands Bowl Concerts

Summer concerts in Redlands Bowl opened on June 17, continuing July 1 with Jakob Gimpel, pianist, July 8 with the University of Redlands Trio; Paul Pisk, pianist, Axel Simonsen, cellist, Rowland Leach, violinist. Richard Lert presented an English version of 'The Marriage of Figaro' on July 11.

The Hollywood Opera and Drama Studio, Vladimir Rosing, director, presented a creditable English version of 'Traviata' on July 12 in the Assistance League Playhouse with Nadine Connor in the lead. David Hamilton as the elder Germont and Gladys Yambert as Flora had the most promising voices and Robert Biggs played opposite Miss Connor in a convincing manner.

ISABEL MORSE JONES

### Mary Frances Lehnerts Sings at Columbia University

Mary Frances Lehnerts, mezzo-soprano, gave a recital of songs in English by American composers, in the McMillin Theater, Columbia University, on the evening of July 24. Besides Indian, Negro and Cowboy songs, a Bayou Ballad and Kentucky Mountain songs, Miss Lehnerts offered works by Hopkinson, Foster, Foote, MacDowell, Chadwick, Hadley, Branscombe, Farwell, Tuthill, Moore, Ives, Griffes, Sacco, Carpenter and Sargent.

### Amy Ellerman Sings in Canada

Amy Ellerman, contralto, left New York on July 20 for a three-weeks' engagement at Bigwig Inn, Huntsville, Ont., Canada. She was to give a series of concerts with orchestral accompaniment during her Canadian sojourn. In the Fall, Miss Ellerman will make a brief concert tour in the Dakotas and Nebraska, prior to returning to New York for her first Town Hall recital in five years.

## PORTLAND LAUNCHES SUMMER CONCERTS

### Lemay Conducts Orchestra in Initial Events with Igor Gorin Soloist at First

PORTLAND, ORE., Aug. 10.—The first concert of the six Midsummer Night Symphonies in the Multnomah Civic Stadium on July 21, was a gala event.



Igor Gorin



Paul Lemay

The conductor was Paul Lemay and the soloist was Igor Gorin. The orchestral works were the Overture to 'Euryanthe' by Weber, Debussy's 'The Afternoon of a Faun', 'Voices of Spring' by Strauss, Mussorgsky's 'Night on Bald Mountain', and 'The Legend of the Arkansas Traveler' by Harl McDonald. The surety and authority of Mr. Lemay's conducting won the plaudits of the large audience.

Mr. Gorin, in his first appearance here, also received unstinted applause for his singing of the Prologue to 'Pagliacci', a group of Russian melodies and many encores. 'Ballad for Americans' by Robinson-Latouche, sung by Mr. Gorin and a mixed chorus, was a fitting finale.

A presentation of works by Victor Herbert attracted an audience of 5,000 to the stadium on July 28. Helen McCartney, soprano, and Walter Miesen, tenor, sang solos and duets from the popular operas with amplitude of spirit. The orchestra of eighty-five pieces responded with alacrity to Mr. Lemay's expert conducting of the familiar melodies by this American composer.

JOCELYN FOULKF

### SANTA MONICA OPEN-AIR SYMPHONY SEASON BEGUN

#### Aida Broadbent and Hollywood Bowl Ballet Seen—O'Grady Conducts Municipal Symphonic Band

SANTA MONICA, CALIF., July 23.—Aida Broadbent and her Hollywood Bowl Ballet opened the third season of 'Symphonies-by-the-Sea' with a spectacular performance of Tchaikovsky in the open-air memorial theater. Sharing honors with her was J. Lancaster O'Grady, conductor of the Santa Monica Municipal Symphonic Band.

A word of welcome was extended the 4,000 music lovers by Morton H. Anderson, general chairman of the arrangement committee. Evelyn Paddock Smith was program chairman. The symphonies are sponsored jointly by the City of Santa Monica and the Santa Monica Music Arts Society and are presented free to the public.

J. Lancaster O'Grady conducted Weber's 'Oberon' Overture and music by Mannette and Dvorak. The symphonic band, composed of all local musicians, gives daily concerts in the

Municipal Auditorium and the Douglas Park. Aida Broadbent produced a program of carefully selected works to music by Victor Herbert, Johann Strauss, Joseph Suk and Tchaikovsky.

On the committee in charge of organizing these concerts are Arta Rogers, president of the Santa Monica Music Arts Society; Florence Galentine, Gertrude Shoemaker, Mrs. E. R. Maule, Mr. and Mrs. G. Allison Beer, J. Lancaster O'Grady, Don Jackson, director of city publicity; Evan Bailey Brockett, director of music at the Santa Monica Junior College; Geoffrey Morgan, composer; Laura Hatfield, Susan Kelley, Mildred Beattie, and Mary Knight Siddell, director of music in the public schools. F. M.

## OAKLAND WELCOMES CHAMBER PROGRAMS

### Pro Arte and Budapest Quartets Play—Greek Theater Pre- sents Concert Series

OAKLAND, CALIF., Aug. 10.—Summer musical fare in this area centers about Mills College and the University of California. Mrs. Elizabeth Sprague Coolidge presented a series of three Mozart-Milhaud concerts at the University. The Pro Arte quartet presented the first concert and was followed by the Woodwind Quintet of San Francisco and a sonata recital by Henri Temianka, violinist, and Maxim Shapero, pianist, with Milhaud playing his own 'L'Album de Madame Bovary'. Record audiences were in attendance.

At Mills College the Budapest String Quartet opened its season there, on June 29 to run through Aug. 6 with two weekly concerts. They also played Milhaud quartets, Nos. 2 and 6. Music by Schubert, Brahms, Haydn, Schumann, and Franck was interspersed with the French compositions on Sunday afternoons in the hall for chamber music, while Wednesday night concerts were devoted to Beethoven quartets, seventeen in all.

#### Schmitz Holds Master Classes

E. Robert Schmitz gave two July concerts at the College of Holy Names, where he is giving master classes during the Summer term. Works of Scarlatti, Mozart, Bach, Misskovsky, Milhaud, Prokofieff and Debussy were preceded by explanatory remarks.

The Greek Theater announces discontinuation of the famous 'Half Hours of Music' after many years, and instead this Summer presents three concerts by the Northern California Music Project during July. The first was a band concert under Arthur Gunderson; the second, the Negro Chorus under Elmer Keaton, and the third an orchestral concert under Nathan Abas.

July concerts at the Berkeley Music Center featured Frederic Kruse, concert-master of the Oakland Symphony, Arthur Loesser, pianist, playing his own works, and Robert Crawford, baritone, and Marjorie Petrat, pianist, in songs of Brahms, Debussy, Griffes, an original Crawford song from manuscript, and for a memorable closing number, Guion's 'De Lawd's Baptizin'.

ADELYN FLEMING

### Vronsky and Babin Prepare for New Season

Victor Babin and Vitya Vronsky are spending the Summer at their new ranch home at Santa Fe, N. M., where Mr. Babin is working on two new compositions which the two-piano team will introduce next season. Vronsky and

Babin will begin a nationwide tour in East Lansing, Mich., on Oct. 14, and among the cities in their tour will be Rockford, Ill., Lexington and Danville, Ky., Knoxville, Pittsburgh, Lincoln, Missoula and Helena, Mont., Winnipeg, Ottawa, Utica, N. Y., Springfield, Bridgeport, Richmond, Cincinnati, Fort Wayne, New Orleans and Baton Rouge. The two pianists interrupted their Summer retreat on July 17 to reappear as soloists with Bing Crosby on his radio program.

## YOUTH ORCHESTRA HEARD IN SEATTLE

### Stokowski Conducts Concert in Civic Auditorium—Hymn Festival Held

SEATTLE, Aug. 10.—The All-American Youth Orchestra, Leopold Stokowski, conductor, upset all records for attendance at the Civic Auditorium on June 23. The concert was sponsored by the Seattle Symphony.

The program included Debussy's 'Fêtes', Franck's Symphony in D Minor, Wagner's Love Music from 'Tristan and Isolde' and an American composition, Natalie Bender's 'San Luis Rey'. A graceful gesture was the introduction of Elizabeth Waldo, Seattle member of the violin section of the orchestra. Mr. Stokowski also introduced two Canadian members. Three encores closed the concert.

The Seattle Hymn Society, Dr. Willard Goff, president, sponsored Seattle's first Hymn Festival on June 6-8. Dr. H. Augustine Smith of Boston conducted Seminars for ministers and laymen, lectures and choir rehearsals. Preliminary to their appearance at the biennial convention of the National Federation of Music Clubs in Los Angeles, Helen Louise Oles and John Hopper, duopianists, played on June 5 at the Moore Theater.

The fourth Light Opera Concert of the University Christian Choir, Carl Pitzer, director, attracted a large audience on June 26. A twenty-piece orchestra provided accompaniments. The Philharmonic Choir, Mildred Bulson, director, made its debut in a pair of concerts at the First Baptist Church on June 19 and 20. Marjorie Glenn Douglas, soprano, and Wallace Marshall, accompanist, assisted. NAN D. BRONSON

### Francia White Fills Summer Engagements

Francia White, lyric soprano, was granted a two-weeks leave of absence from her broadcasts on the "Telephone Hour" to sing the title role in Herbert's 'Naughty Marietta' with the Los Angeles Civic Light Opera Association. On Aug. 19, Miss White was soloist at the Shell in Milwaukee in a joint concert with James Melton in the 'Music under the Stars' series with the Wisconsin Symphony under Jerzy Bojanowski.

### Stokowski Youth Orchestra Visits Memphis

MEMPHIS, TENN., Aug. 10.—Leopold Stokowski and his All American Youth Orchestra appeared in Ellis Auditorium on June 14 and presented a noteworthy program. The first half opened with Stokowski's arrangement of Bach's Passacaglia and Fugue and was completed with the Schubert 'Unfinished' Symphony. After intermission the light and colorful 'Guaracho' (American Symphonietta) by Morton Gould was heard. The high point of the evening

was the performance of 'Death and Illumination' (sic) by Richard Strauss. A Bach-Stokowski Arioso, an arrangement of Tchaikovsky's Humoresque and Strauss's 'Tales of the Vienna Woods' waltz, played rather a la Hollywood, were added as encores. Mr. I. L. Myers, Memphis art patron, brought the concert to Memphis as a personal venture with any profits to go for scholarships. As a result one scholarship will be awarded next Fall. B.C.T.

### Kitain Recovered from Accident

Robert Kitain, Russian violinist, who was the victim of a severe automobile accident early in July, has left the hospital completely recovered. Mr. Kitain will start his season in New England on Oct. 21, when he will present works of several American composers, as well as his own transcriptions of music by Shostakovich and Prokofieff.

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# NEW MUSIC: Instrumental, Piano Novelties and American Works Released

## A SUITE FOR RECORDERS WRITTEN BY GAIL KUBIK

IN recognition of the growing popularity of the recorder the Hargail Recorder Music Publishers recently commissioned Gail Kubik, winner of the Jascha Heifetz Prize for the best violin concerto by an American composer, to write an original work for the instrument, and it is now released as the first publication in the firm's American Recorder Music Series. It is a Suite for Three Recorders, consisting of a Prelude, a 'Plaintive Song' and a Canon. The instruments involved are soprano, alto and tenor recorders.

Mr. Kubik has here written music of pronounced individuality. The melodic ideas have a piquancy of character that is arresting and refreshing, while the writing for the three instruments is expertly controlled. The canon that gives the third number its title is foreshadowed by devices of imitation in both previous pieces. Recorder players will welcome this suite as music specifically written for them instead of transcribed from compositions originally designed for some other instrument or instruments. The Prelude and the 'Plaintive Song' are each two pages in length, while the Canon covers three.

## PIANO NOVELTIES AMONG RECENT MARKS ISSUES

TURNING from his habitual preoccupation with the organ, Robert Leech Beedell has written an 'Arabesque' for piano, which, as its sub-title indicates, expresses 'Hommage à Debussy'. There are suggestions of the earmarks of Debussy's 'Arabesques' here and there without any deliberate imitation in theme, and with it Mr. Beedell has contributed a capital little piece of about the same grade of difficulty as either of those Debussy compositions to the piano literature, a piece that is excellently adapted to the cultivation of a light staccato and a delicate touch generally.

It is conspicuous among the most recent piano publications of the Edward B. Marks Music Corporation, as is also a 'Dupak' by Jaromir Weinberger, who has here treated an engaging folk theme in so expert a manner as to produce a sparkling and brilliant piano solo.

The Beedell 'Arabesque' appears in the 'Contemporary American Composers' series, and to this list are also added an 'American Sonatina', in A flat, by Lewis Slavit, a fluently written composition in one movement, of contemporary melodic and harmonic character, requiring a well-developed technique; 'La Mariposa' ('The Butterfly'), by Miguel Sandoval, an attractive and well-written study in finger fleetness and lightness; and a 'Hora Toccata' in a popular present-day idiom by Gregory Stone.

'Okaka', the first number of a 'Philippine Suite' by Rodolfo Cornejo, is a theme and set of variations on a Philippine folksong. The theme itself is of a naive and appealing character and the four short variations are well designed and arranged with a view to culminating climatic effect.

The firm also issues a good piano arrangement by Felix Guenther of F. W. Meacham's stirring 'American Patrol' March and a new edition by Louis Sugarman of the 'Passepied' from 'Le roi s'amuse' by Leo Delibes, and adds Prokofiev's set of five 'Sarcasmes' Op. 17, to its



Gail Kubik



Charles Haubiel

'Kaleidoscope Edition' of familiar piano compositions.

Then its library of Radio City Albums for Piano is augmented by a representative and eminently useful collection of Bach's compositions, compiled, edited and arranged by Felix Guenther. Among the twenty-seven compositions included are chorales, chorale-preludes, airs from the cantatas, the Andante from the 'Italian Concerto', the Air on the G String, the Little Suite in A Major, pieces from the Anna Magdalena and Wilhelm Friedemann Bach books, inventions, preludes, the 'Echo' from the 'Overture in the French Style' and the complete 'Capriccio on the Departure of a Beloved Brother'.

## INSTRUMENTAL NOVELTIES AND A CHORAL WORK BY HAUBIEL

VIOLINISTS and cellists will find a grateful short piece in one or other of the transcriptions that Charles Haubiel has made for their instruments of the 'Lullaby' from his fairy opera, 'The Enchanted Princess'. The charming little melody is provided with a simple but harmonically warm piano accompaniment, and the grade of difficulty is indicated by the note appended to the cello version, "playable by second or third year student." Both the violin version, edited by Ronald Murat, and the cello version, edited by Charles Krane, are included within the same cover.

The Composers Press, publisher of the 'Lullaby', has also issued a set of five 'Nuances' by the same composer for either violin or flute and piano. The individual titles are, 'Still', 'Fear', 'Gentle', 'Plaintive' and 'Jocose'. On a first examination the three last would seem to be somewhat the most appealing though by a narrow margin. Perhaps 'Plaintive', the simplest of all, is the most distinctive, while 'Jocose' is a brilliant closing or encore piece for either a flutist or a violinist with temperamental dash and fire. The first of the set, 'Still', is almost archaic in spirit and very effectively so. 'Fear' and 'Jocose' are the only two of any considerable technical difficulty.

Mr. Haubiel has also written a well-planned and deftly executed choral fantasy entitled 'Father Abraham', with text by Emily Nichols Hatch, for chorus of mixed voices with either piano or orchestral accompaniment. The characteristic syncopated idiom realistically suggests the utterance of the Southern Negroes toiling in the cotton fields, during the horror and suffering of the Civil War, with their faith pinned to "Father" Abraham Lincoln. It is a stirring and gripping composition climaxed by a moment of panic, with a notably well-de-

vised descriptive accompaniment. It is likewise a Composers Press publication.

And under the title '1865 A. D.' the composer has made transcriptions of 'Father Abraham' for the violin and the cello, also with piano or orchestral accompaniment. Again, in each of these two solo versions, which are issued jointly, the work has a special effectiveness.

## GUIDES TO THE SYMPHONIES PREPARED BY OLGA SAMAROFF

IN his foreword to the excellent Symphonic Score Guides prepared and edited by Olga Samaroff Stokowski, with Earle C. Voorhies as assistant editor, and published by the Elkan-Vogel Co. Walter Damrosch makes the point that while Europe can claim greater musical achievement in many directions it is in this country that a type of education has arisen that creates a real place for music in the cultural life of the individual who is neither a composer nor a performer.

Mme. Samaroff has developed a practical approach to active listening for the layman through twelve years of experience with courses especially designed for that purpose. Among five points she makes in a preface in drawing an analogy between the needs and problems of the listener and those of the performer are two facts of special salience, one being that while the performer must acquire a technique in the use of voice or instrument the listener must acquire "a technique of recognition of what he hears." The other is, that while the performer can achieve mastery of a piece of music only through singing or playing it repeatedly the listener, on his part, can arrive at a complete experience of a musical art work only by listening to it repeatedly until he really knows it. For this purpose the gramophone can serve as his "practice instrument".

These scores are set forth in structural detail of such clarity that once the reader has familiarized himself with the set of symbols used he finds himself participating in the engrossing task of dissecting the anatomy of the music of great masterpieces while listening to its sound either in recordings or in the concert hall. Such bold type is used for all the directions and symbols that the eye readily takes in the features to which special attention is drawn. Then each movement of the symphony in hand is preceded by a general outline of its form, rhythmic directions for finding the true pulse of the music through beating time and a detailed analyses for deeper study of the score.

As a key to the study and enjoyment of these Symphonic Score Guides a Symphonic Score Manual is also published, which contains preliminary and final "listening exercises" and a glossary of musical terms with illustrations and with explanations of the principal musical forms.

Thus far the published series of Guides embraces all the Beethoven and Brahms symphonies, Tchaikovsky's Fourth, Fifth and Sixth, Mozart's G Minor (K. 550) and Schubert's 'Unfinished'.

## AMERICAN MODERNISTS' WORKS PUBLISHED IN 'NEW MUSIC'

RECENT issues of 'New Music' have contained representative compositions of pertinent interest by Richard Donovan, Harrison Kerr, Ruth Crawford and Henry Cowell. Mr. Donovan's contribution, a Serenade for oboe, violin, viola and cello, is a work of individual character, written knowingly in the modern manner, with an economy of means carried almost to the point of austerity and a rhythmical latitude that involves many changes in the course of the eight pages of the work. The oboe is the most grateful part, and there are pungent harmonies that consort fittingly with the pungent quality of that wind instrument's tone. The performance-time is given as four-and-three-quarter minutes.

Mr. Cowell now moves freely along whatever lines of approach he may choose for the development of his material. His 'Maestoso' for piano, a five-page, widely ranging piece, is a composition of vigorous

and expanding line, bold harmonic freedom and a successfully achieved breadth and massiveness of effect.

Mr. Kerr has a Study for cello, unaccompanied, fingered by Margaret Aué, which offers the cellist a peculiarly apt opportunity to express himself in the language of modernism. It demands a considerable mastery of the instrument to negotiate smoothly the difficulties involved, in addition to a ready sympathy with strange idioms. As for Miss Crawford, she is represented by her String Quartet (1931), which evoked a good deal of discussion at the time of its first performance nine years ago.

## BRIEFER MENTION

### For Solo Voice:

'Sam Jones's Mule', by Samuel Mineo, an effectively appropriate setting of an amusing text by Joseph Miller designed in accordance with the traditional conception of a popular Negro song (Alpha Music).

'Dawendine' ('Child of Dawn'), by J. Stanton Gladwin, words by Grace Osburn Wharton, a charming song of quite uncommon grace of line and rhythmic appeal. 'The Pilot', by Stuart Young, text by Margaret Rose, an appropriately forthright and full-blooded setting of a virile poem. Both issued in two keys (Keane).

### For Chorus, Sacred:

'Forward to Christ', Geoffrey O'Hara's fine sacred march-song, arranged by William Stickles for three-part chorus, soprano, alto and baritone (Witmark).

'Benedictus in G', by Garth Edmundson, for four-part mixed voices; 'Missa Festiva', a setting of the Holy Communion by Joseph W. Clokey, for four-part men's voices; 'Psalm 140', set by Homer Wickline for mixed voices; 'O Lord God, unto Whom Vengeance Belongeth', by Robert Baker, and 'King of Glory, King of Peace', by Harold Friedell, anthems for mixed voices; 'Open Wide, My Heart, Thy Portals', from Bach's 'Redeemer of Our Race', arranged by W. A. Goldsworthy for two-part women's chorus. Six noteworthy church works to be commended to the attention of all choirmasters (Gray).

A Service Book and Short Psalter, by Louis E. Daniels. A timely and excellently designed book planned to meet the demand for directions in speech-rhythm chanting, which seeks to bring about the singing of canticles and psalms with the same good sense in pace, emphasis and accent as are exercised in reading them aloud, necessarily involving a considerable change from the usual method of chanting. It contains the Versicles and Responses, Canticles and 'Gloria in Excelsis' and Thirty Selected Psalms for the seasons and days of the church year (Oxford: C. Fischer).

'Melodious Sacrae', Vol. 5, by Melchiorre Mauro-Cottone. Nine impressive works for four-part male choir, for use in the Roman Catholic service, including two fine motets for special occasions, 'Jesus Christus' (No. 1) for Christmas and 'Christus Resurrexit', for baritone solo and chorus, for Easter (McLaughlin & Reilly).

'Ah, Holy Jesus', by Johann Crueger, and 'O World, Thou Dost Forsake Me', by Heinrich Isaak, two in a series of The Chorales from the Organ Works of Brahms admirably arranged for four-part chorus of mixed voices by Winfred Douglas (Gray).

Oxford Liturgical Settings of the Holy Communion: No. 1, by R. Vaughan Williams; No. 2, by Geoffrey Shaw; No. 3, unison, by Ernest Bullock; No. 3-a, the same as No. 3, arranged for four-part choir, by Ernest Bullock. Contributions of outstanding importance to the literature of the Episcopal Church musical service. 'The People's Part in the Liturgy', edited by J. H. Arnold, the congregation counterpart of No. 1 of the series (Oxford: C. Fischer).

'Parce Domine' and 'Adoramus Te', by Robert J. Stahl, two dignified and effective settings for the Roman Catholic service (McLaughlin & Reilly).

## Four Excellent Songs for RADIO PERFORMANCE

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A CURIOUS THING	Gustav Klemm
MIRANDA	Richard Hageman
THE LITTLE FRENCH CLOCK	Richard Kountz

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## SOLOISTS ENLIVEN MILWAUKEE SERIES

**Noted Singers and Instrumentalists Appear at Temple Under Bojanowski**

MILWAUKEE, Aug. 10.—Thanks to the Emil Blatz Temple of Music, Milwaukee music lovers attend fine concerts in that beautiful setting in Washington Park at least once a week.

On July 1, Lucille Manners, soprano,



Lucille Manners



Donald Dickson

the duo-pianists Mario Braggiotti and Jacques Fray, and the Wisconsin Symphony entertained 15,000 listeners. Miss Manners sang several arias well, but won her audience with 'Believe Me If All Those Endearing Young Charms' and 'Annie Laurie.' The major part of the entertainment came from the two-piano team. They played the 'Rhapsody in Blue', the 'Blue Danube' waltz, 'Yankee Doodle' in three-quarter time, and excerpts from Gershwin's 'Porgy and Bess'. Many encores were demanded and given. The Overture to Mozart's 'Marriage of Figaro', the Prelude and the 'Love Death' from Wagner's 'Tristan and Isolde', and the Overture to 'The Bat' were played by the orchestra and warmly received by the audience. Jerzy Bojanowski conducted.

The following week Donald Dickson, baritone, the Symphony under Mr. Bojanowski, and a full moon combined to provide a most enjoyable program. Mr. Dickson was heard in operatic airs, art songs and ballads. He scored with the 'Pagliacci' Prologue and the 'Porgy and Bess' air, 'A Woman Is a Sometime Thing', both of which were sung with piano accompaniment. The rest of his program, with the orchestra brought the 'Per me giunto' aria from Verdi's 'Don Carlos', an aria from Thomas' 'Hamlet', Rachmaninoff's 'In the Silence of the Night' and 'Floods of Spring' and Schubert's 'Serenade'. Mr. Dickson was called back many times and responded with a number of well known songs. The Wisconsin Symphony under Mr. Bojanowski was heard in Beethoven's 'Leonore' Overture No. 3, a setting of Paderewski's Minuet, Enesco's 'Roumanian Rhapsody' No. 1, the intermezzo from Mascagni's 'Amico Fritz', and the ballet music from Gounod's 'Faust'.

### Grace Moore Welcomed

Despite lightning on the horizon, 35,000 worshippers of song gathered at the Emil Blatz Temple of Music to hear and see Grace Moore. They were well repaid for Miss Moore, together with the orchestra, gave them a delightful evening. She sang two operatic favorites, 'Il est doux, il est bon', from Massenet's 'Herodiade', and 'Vissi d'arte' from Puccini's 'Tosca'. In her second group she sang 'Phidyle', an exquisite song by Duparc, Bizet's lilting 'Bolero', and with the thunder sounding in the distance, Malotte's 'Lord's Prayer'. Her encores were Fritz Kreisler's 'Old Refrain', 'Ciribiribin' and Schubert's

'Serenade'. The orchestra under Mr. Bojanowski gave a fine performance of the 'Rhine Journey' from 'Götterdämmerung', the 'Rakoczy March', and Richard Strauss's 'Rosenkavalier' waltzes.

ANNA R. ROBINSON

## HOUSTON SYMPHONY LISTS SERIES IN PARK

**Ernst Hoffmann Conducts for Summer Concerts—Winter Calendar Is Planned**

HOUSTON, TEXAS, Aug. 10.—The Houston Summer Symphony, Ernst Hoffman conducting, opened its 1941 season on July 16 at Miller Memorial Theater in Hermann Park before an audience conservatively estimated at 23,000. The program of requested works included Rossini's 'William Tell' Overture, three excerpts from Bizet's 'L'Arlesienne' Suite No. 2, 'Wine, Woman and Song' by Strauss, and two movements of the Tchaikovsky Symphony No. 5.

The Summer concerts were given for the first time in Houston last year. They are again made possible through the initial underwriting of N. D. Naman, prominent Houston real estate man and music-lover, and through the promotional talents of Hubert Roussel, music editor of the Houston Post. Last year, it was Mr. Roussel's suggestions through his newspaper column which gave impetus to the concerts, and with the support of the paper the programs were successfully launched. Admission to the concerts is free, and as a limited number of seats are available, most of the listeners bring their own blankets, auto seats, or camp chairs—or just sit on the grass—to hear the music. Mayor Neal Pickett is co-operating in every way to the success of the venture.

### Walne Re-elected President

For the season of 1941-42, Walter H. Walne, prominent attorney, has been re-elected president, and Harry R. Bourne re-appointed business manager. Ernst Hoffmann will begin his sixth continuous season with the orchestra as conductor. Mrs. Lucius M. (Marta) Lamar, who has been publicity director for two seasons, is moving soon to New Orleans, and a new publicity director will be chosen during the Summer.

To date, a budget of \$70,000 has been raised for the next seasons ten regular concerts and five students' concerts. Contributions are still coming in, and it is hoped to raise this amount by Fall. Soloists for next season will be Igor Gorin, baritone; Rose Bampton, soprano; and Artur Schnabel, pianist.

H. P. G.

### Eugenia Buxton Spending Summer in California

Eugenia Buxton, pianist, is spending the Summer months in California. She was to be the featured artist on Aug. 10 at the annual Sigma Alpha Iota convention in Los Angeles. During August she is also rehearsing with the Roth String Quartet for their first joint concert of the coming season, which is to take place in Cincinnati on the Matinee Musicales Series.

### Suzanne Sten Sings in Light Opera on West Coast

Suzanne Sten, mezzo-soprano, has returned to New York following appearances in the title role of 'Rio Rita' in the fourth annual light opera festival held recently in Los Angeles and San Francisco. Miss Sten will begin a concert tour in October.

## AMONG RECENT RECORDS

By HERBERT F. PEYSER

HAYDN

'The Seven Last Words of Christ'. Played by the Primrose Quartet. (Victor)

WHEN Haydn in 1785 composed for the Cathedral at Cadiz seven Adagios to be performed in connection with the bishop's Lenten discourse on the Seven Last Words from the Cross he had hopes from the favor with which "the judicious" had received his music that the work would interest a wider public. Time has not justified his optimism. The fact is that few will have the patience to listen to more than one or two of these Adagios at a sitting. The composer first wrote them for orchestra, then arranged them as a string quartet and a choral work. Some of them are gravely beautiful and they are no more difficult to understand than any of the slow movements of Haydn's quartets. But after a while they develop a fatal sameness which makes it a trial of nerves to hear them consecutively. The seven Adagios are prefaced by a lengthy introduction and followed by a brief agitated epilogue depicting the earthquake after the Crucifixion. It is interesting to compare this naively descriptive tone picture of Haydn's with Bach's immensely more realistic and modern portrayal of the same episode in the 'Saint Matthew Passion'.

The artists of the Primrose ensemble play Haydn's quartet version of the work with fine finish and sacrificial devotion. One owes them a debt of gratitude for the possibility of acquainting oneself with a work which is otherwise scarcely more than a name to even cultured musicians.

BEETHOVEN

Quartet in F, Op. 18, No. 1. Played by the Budapest Quartet. (Columbia)

Quartet in B Flat, Op. 18, No. 6. Played by the Coolidge Quartet. (Victor)

BOTH of these performances are sheer joy. It is late in the day to commend the great achievements of the Budapest Quartet, but one is driven once more to this task of painting the lily. It is not easy to imagine a more masterly rendering of the first quartet and particularly of a more moving interpretation of that marvelous slow movement which Beethoven conceived with the tomb scene from 'Romeo and Juliet' in mind. If one singles out this page it is chiefly because it happens to be the emotional climax of the work.

Admirably spirited and rhythmically alive is also the playing of the Coolidge organization in the sixth of the Op. 18 series. The 'Malinconia' introduction of the finale is played with a full sense of the thing Beethoven meant it to be—a kind of "Symphonietta Pathétique", small in dimension but potent in eloquence.

Prokofiev. Quartet, Op. 50. Played by the Stuyvesant String Quartet. (Columbia)

PROKOFIEFF'S solitary string quartet, first performed at the Elizabeth Sprague Coolidge Festival in Washington in 1931, has obtained some remarkable

tributes from critics like Henri Prunières, Victor Belaiev and others. The Stuyvesant String Quartet has, in this case, brought out of the music all its individual qualities and the performance cannot fail to commend itself to those who relish the idiom in which the work is couched. The balance and tonal perspectives could scarcely be better. Yet I, for one, cannot feel that a decade has added life or validity to this music, which, for all its cleverness of construction, irritates by its acrid and modish "smartness."

BACH

Organ Toccata and Fugue in C, orchestrated by Leo Weiner. Played by the Minneapolis Symphony, conducted by Dimitri Mitropoulos. (Columbia)

WITH the best will in the world and fully admitting the skill with which the Hungarian, Leo Weiner, has done the job I still cannot bring myself to like this transcription. It is adroit, it is effective, but still it is not Bach any more than arranging a Chopin Nocturne for cornet would be Chopin. This does not imply that I am one of those who scream sacrilege and blasphemy at the mere idea of orchestrating Bach (I admire the Stokowski instrumentation of the organ Passacaglia, for example, immensely). But when it comes to transcriptions of this Toccata and Fugue I find that Busoni's piano version hits the nail on the head much more successfully than this. Observe, for example, how much less "edge" there is to the Adagio in this orchestral version than on the keyboard. And somehow a good deal of the majesty of this whole grandiose work is smoothed out in the sleek orchestral timbres.

Nevertheless the Minneapolis Orchestra under the redoubtable Mr. Mitropoulos plays admirably, though one wishes that the recording sometimes lent the performance sharper accents and a greater brilliancy.

GRIEG

Sonata for Violin and Piano No. 2, in G, Op. 13. Played by Jascha Heifetz and Emanuel Bay. (Victor)

SO beautiful is the playing which Messrs. Heifetz and Bay lavish on this work that one regrets keenly that they did not address themselves to Grieg's much maturer and more interesting Sonata in C Minor than to this early and sweetish opus, composed when he was only twenty-four and today so faded that it scarcely rises above the level of salon music. To be sure Grieg's hallmark is unmistakable and the Norwegian master is nowadays so cruelly neglected that one feels inclined to be grateful for even small favors. But his cause would undoubtedly have been better served by the later violin Sonata, in which one hopes Mr. Heifetz may some day feel disposed to interest himself.

Ravel. 'Valses Nobles et Sentimentales'. Played by Robert Casadesus. (Columbia)

How remote seems the time when one American critic declared that these waltzes sounded like some Moszkowski tunes in the hands of a lunatic! Today they are simple, refined and ingratiating. They might have been especially composed for Mr. Casadesus, whose performance could scarcely be bettered.

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## CARL ROEDER NAMED DEAN OF PIANO TEACHERS GUILD

**Juilliard Faculty Member Accepts New Post—Will Supervise the Annual Piano Auditions**

Carl M. Roeder, New York piano teacher who has for fourteen years been on the faculty of the Juilliard School of Music, has accepted the post of Dean of the National Guild of Piano Teachers and will begin his new work immediately.



Carl Roeder

The position of Dean of the Guild is a newly created one in which Mr. Roeder will supervise the Guild program for the annual piano auditions now held in 110 cities throughout the United States. He will also work with the National Membership Committee of the Guild toward establishing throughout the country more uniform and specific standards of judging the auditions.

In addition to his work at the Juilliard School, Mr. Roeder has for nineteen years been head of the music department at the Barrington School for Girls at Great Barrington, Mass. He has also supervised the piano department of the Academy of Holy Names in Albany, N. Y.

### Final Recital at Mildred King School of Piano

The Mildred King School of Piano, Jackson Heights, Long Island, closed its season with a recital in the Jackson Heights Clubhouse on June 24. Pupils appearing were Betty Ann Merrill, Janet Bertram, Marguerite Merrill, Thomas Belviso, Jane Boots, Dorothy Evans, Hope

Portocarrero, John Aldinger, Aileen Anderson, Lorraine Falberg, Sally Hyslop, Lee Marsh, Mildred Updike, Lucy Turpin, Priscilla Lowndes, Sylvia Merrill, Irwin Roth, Ann Buckley, Lucy Marsh, and Ada Roth. Scholarships for highest honors in the class were awarded to Sally Hyslop and Lee Marsh.

## GRAINGER ENDS SEASON AT UNIVERSITY OF KANSAS

**Pianist-Composer Conducts Final Program at Mid-Western Music Camp—Heard in Recital**

LAWRENCE, KANS., Aug. 10.—The Mid-Western Music Camp at the University of Kansas closed its six week session on July 27, ending its sixth and most successful season with Percy Grainger conducting both band and orchestra. On July 24, Mr. Grainger appeared in recital before an audience of 2,000 people.

He appeared also as soloist with the Mid-Western Camp Orchestra directed by Dean D. M. Swarthout of the University School of Fine Arts in the Liszt "Hungarian Fantasia" and with the camp band in his own "Children's March" and "The Merry King".

Directly in charge of arrangements for the camp was Russell L. Wiley of the School of Fine Arts music faculty and assistant director David T. Lawson of Topeka. Enrolled in the Mid-Western Music Camp were over 250 students. The band with 120 members, the orchestra enrolling ninety-seven players and the a cappella choir under Dean D. M. Swarthout with 115 singers appeared in weekly programs. Different guest conductors were used each week including Alvin Edgar of Iowa State College; N. DeRubertis of Kansas City, Mo.; James Robertson of Springfield, Mo.; Sam Barbakoff of Ft. Scott, Kans.; Franklin C. Kreider of Collinsville, Ill.; Karl Kuersteiner, W. Otto Miessner, Russell L. Wiley of the University of Kansas; David T. Lawson of Topeka, Kans., and Oliver Hobbs of Lawrence, Kans. A faculty of eighteen music instructors provided a full program in applied music and musical theory. The band, orchestra and a capella choir appeared in concert on July 21, in the Municipal Auditorium, Kansas City, Mo., before an audience of 2,500 people.

### Schofield Pupils Fill Engagements

Artist-pupils of Edgar Schofield are actively engaged. Jean Watson, contralto, was to be soloist with the Philharmonic Symphony in Toronto on Aug. 7; Ernie Lawrence, tenor, is singing on a radio hour with the Waring Glee Club; Steven Kennedy, baritone, is heard on the Pageant of Melody program over WGN, and Henry Pfohl, baritone, gave a recital at the Westminster Choir School, in Princeton, N. J., recently. Mr. Schofield will re-open his New York studio on Sept. 8, after having conducted Summer master classes in Hollywood.

### Carson Pupils Active

Pupils from the studio of Leon Carson are fulfilling varied activities. Mary Dancy, contralto, has been engaged as soloist in the quarter at the Church of the Incarnation, New York. Allan Gallu has been engaged as tenor soloist with the Summer Quartet at the Fifth Avenue Presbyterian Church. Charlotte Bieg, contralto, is soloist with the Summer choir at St. Thomas's Church, New York. Mildred Hohner is being heard as contralto soloist for the Summer season at Holy Trinity Lutheran Church, New York. Charles Deger, tenor, lately engaged by the Memphis Summer Opera Company, was heard in concert recently in Dayton, Ohio.

### Dorothee Manski to Teach at Indiana University

The school of music of Indiana University at Bloomington, has engaged Dorothee Manski of the Metropolitan Opera, as assistant professor of singing. Mme. Manski will, however, remain a member of the opera company during the coming season.

## PUPILS GIVE RECITALS

**La Forge-Berumen Summer Series Attracts Large Audiences**

The seventh concert of the La Forge-Berumen Summer School consisted of operatic excerpts and piano solos. Mabel Miller Downs, Laura La Forge, Carlotta Franzel, Susanne Henricot, Harrison Slocum and Edward Roberts were heard in solos, duets, and trios. Helen Wakefield, pupil of Ernesto Berumen, contributed piano solos. Frank La Forge and Beryl Blanch were the accompanists.

At the sixth concert were heard the eleven-year-old coloratura soprano, Ellen Berg; Edward Roberts, baritone, and Luise Mayhew, pianist. Mr. Roberts was heard in a group of Brahms songs and later in one with phonograph accompaniments by Mr. La Forge.

The fifth concert proved of special interest, being a program by Harriet Versaci, coloratura soprano; Frank Versaci, flutist, and Mr. La Forge, composer-pianist. Mr. La Forge played all of the accompaniments on a harpsichord. In addition to her vocal numbers, Mrs. Versaci collaborated with her husband at the harpsichord in part of a Bach Concerto and a work by Quantz.

The fourth concert on July 8 was given by Stuart Gracey, baritone, who was heard in three groups; Irene Antal, soprano; May Lander, coloratura soprano, and William Schoonmaker, pianist, pupil of Mr. Berumen.

The third concert was given by a talented group of young singers, including Margaret Morris, who was heard in a group of La Forge transcriptions and the Bell Song from "Lakmé". Germaine Solange, soprano, sang two arias. Charlotte Harris, pianist, played a group, and Harrison Slocum, tenor, sang two arias from "Tosca". The Balladeers were also heard on the program. Mr. La Forge accompanied the singers.

### Pupils of Ruth Schaffner Engaged

Pupils of Ruth Schaffner, soprano and teacher of singing, who have recently been engaged include Betty Jane Knight, who has become soprano of the Union Chapel, Oak Bluffs, Martha's Vineyard; George Fuller, baritone, has been engaged as soloist at the Dutch Reformed Church, Tarrytown, N. Y. Miss Schaffner, in addition to teaching in Patterson, N. Y., is conducting classes one day a week in her New York studio.

### Hilda Grace Gelling Presents Pupils

Hilda Grace Gelling has presented pupils recently in recitals in her New York studio. Elizabeth Booth, soprano, and Jeanne LeVinus gave a joint recital, beginning with a duet by Campana, offering songs and arias in French, German, Italian and English, and closing with the duet from Act I of "Lakmé". M. Llewellyn Cuddeback, bass-baritone, gave a recital singing arias from "The Magic Flute", "Faust", Handel's "Scipione" and Peri's

"Orfeo", as well as songs in French, German, Italian and English. Miss Gelling was accompanist at both recitals.

## WEBSTER CONSERVATORY STUDENTS AID WPA MEN

**Give Third Joint Concert with St. Louis Federal Orchestra—Make Orchestral Arrangements**

WEBSTER GROVE, Mo., Aug. 10. — The Conservatory of Music of Webster College presented, as its annual May concert on May 18, its third joint concert with the WPA Federal Orchestra of St. Louis. This venture marked an advance over previous concerts in two ways; first, more students participated as soloists with the orchestra; and secondly, the senior music students wrote the orchestrations for several of the selections as a project in the advanced orchestration class. The girls worked from piano scores without reference to orchestral arrangements where they existed; permission of the publishers was graciously granted on condition that the finished products be not published. Sister Mary Adaline, S. L., is director of the Conservatory.

The program included the aria from Thomas's "Mignon", "Connais-tu le Pays", Puccini's "Un bel di vedremo" from "Madame Butterfly", and Gounod's "Unfold Ye Portals" from "The Redemption", all orchestrated by Victoria Tessmer, senior violin student, for rendition by Rosemary Gullidge, a sophomore voice student, Rosemary Stevens, a special voice student, and the Webster College Choral Club respectively. "Tarantella", by H. G. Nash, was orchestrated and played by Cecelia Allhoff, senior piano student; and "Isle of Crete", also by G. H. Nash, was orchestrated by Ruth Rummelhart, senior piano student, to be played by Marion Fink, freshman piano student.

Two concerti were presented by the piano students assisted by the orchestra: The Concerto in G Minor by Joseph Wagner, conductor of the Boston Civic Orchestra, with Phyllis Hillemeier, sophomore, playing the Allegro Moderato movement; Lillian Gallagher, sophomore, playing the Intermezzo, and Sara Schultz, junior, playing the Allegro Moderato; and the Beethoven Concerto in C Minor, with Eloise Jarvis, sophomore, playing the Allegro and Adagio movements, and Ruth Rummelhart, senior, playing the Rondo: Allegro. Frank Panus directed the orchestra in Mendelssohn's Overture, "Fingal's Cave", and MacDowell's "To a Water Lily".

As far as the faculty of the Conservatory are aware, this is the first time such a project as a concert with college students and a WPA Symphony has been attempted. The plan was carried through with the assistance of Hazel C. Lahey, district director, P. M. S. Division of St. Louis; Elmer Schwartzbeck, state director, St. Louis WPA, and Leslie Meyer, district supervisor of the WPA Federal Orchestra.

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## CLEVELAND INSTITUTE ENLARGES ITS STAFF

Joseph Knitzer, Robert McGinnis,  
Frances Buxton and Leonard  
Rose Join Faculty

CLEVELAND, O., Aug. 4.—Beryl Rubinstein, director of the Cleveland Institute of Music, recently announced the appointment of Joseph Knitzer, violinist; Robert McGinnis, clarinetist, and Frances Buxton, violinist, to the faculty of the institute. Leonard Rose was named head of the 'cello department.

Mr. Knitzer will head the violin department. He is a graduate of the Institute of Musical Art and the Juilliard School. In 1935 he received the Naumburg and the Federation of Music Clubs awards and the Schubert Memorial prize. He has appeared as soloist with the New York Philharmonic and Philadelphia Orchestra, the Detroit and National Symphony orchestras and other organizations. He has made three transcontinental tours of the United States and Canada, has given several New York recitals, and filled many radio engagements. He was a pupil of Leopold Auer and Louis Persinger and for three years assistant to the former. Before coming to Cleveland he headed the violin department of the Henry Street Settlement and recently taught privately in New York.

Mr. McGinnis who has been engaged to head the clarinet department has been first clarinetist for nine seasons with the Philadelphia Orchestra. He was a scholarship student at the Curtis Institute of Music for five years under Daniel Bonade, whom he succeeded both at the Institute and in the Cleveland Orchestra.

Miss Buxton, who will become a member of the violin department, comes from Lafayette, Ind. She received her Bachelor of Music degree at the Cleveland Institute in 1937; and in June of 1941 was awarded the degree of Master of Music at the Eastman School. Miss Buxton has been teaching in Lafayette for several years.

Mr. Rose's appointment was made possible through collaboration with the Music School Settlement. Mr. Rose will continue as head of the 'cello department of the latter organization. Mr. Rose studied with Felix Salmond at the Curtis Institute of Music in Philadelphia for four years, and was his assistant. Later he played in New York with the NBC Orchestra, and toured South America with it. He came to Cleveland two years ago as first 'cellist with the Cleveland Orchestra. He was soloist with the orchestra last year and will be again next season, when he will play the Schumann Concerto in A Minor. He will give a recital at the Institute next Spring.

The Institute opens its Fall term on Sept. 15.

## Wisconsin Conservatory Awards Scholarships

MILWAUKEE, Wis., July 24.—The William Boeppler Memorial Scholarships at the Wisconsin Conservatory have been awarded to William McNulty and Charles Kipp, in voice, and Marjorie Bitz and Rosalie Sansone, in dramatic art. The scholarships were established by Mr. Boeppler, who was one of the founders of the conservatory, and are awarded by competitive examination each Spring. Those next year will be open in organ and violin.

## Kansas City Conservatory Makes Awards

KANSAS CITY, Mo., Aug. 10.—The Conservatory of Kansas City awarded, through its recently appointed director, Victor Labunski, sixteen bachelor of music and seven master of music degrees to the following students: Norval Campbell, Elise Pyeate Condon, Marian Gilbert Connell,

Sara Jo Curtis, Eleanor Jane Dickson, Anita Fleming, Marie Adele Foster, Evelyn Harrell, Edgar Kerr, Gladys Leshner, Chester DeWitt Mann, Maxine M. Martin, Aline Murph, Howard K. Orr, Elaine J. Reid, Robert Schultz, Sister Mary Lea Stephenson, Annette Swirnberg, Virginia Rose Stark, Halsey Welch, Dorothy Weltmer Denton, Margaret Mealer, Earl William Redding, Margaret Adele Scharff, and Sister Mary Eugene Reynolds, Paola. B. L.

## New York College of Music Holds Sixty-third Commencement

The New York College of Music, Carl Hein, director, held its sixty-third commencement in the Town Hall on the evening of June 18. An address was made by Leslie Hodgson of the faculty, and diplomas, certificates and testimonials were awarded by Mr. Hein. The musical program was given by Neura Grunes, piano; Emil Raab, violin; Takiko Ohmura, viola; Gabor Reijto, 'cello, and Frank Castorino, bass, who played the 'Trout' Quintet of Schubert; also, Jose Mas, vocalist; Minna Siegel, Walter Stein and Leontine Bodenlosz, pianists; Calvin Sieb and Andor Toth, violinists; Anne Quartin, soprano, and John Martin, 'cellist.

## Minneapolis College of Music to Open Autumn Session

MINNEAPOLIS, Aug. 10.—The Minneapolis College of Music will open its Autumn term Sept. 8 with a faculty of fifty-two artist teachers. A four-year course, meeting the requirements of the Minnesota state department of education and leading to a degree is offered in all departments. The course in public school music is under the direction of Peter D. Tkach, assisted by Sophia Haveson, assistant supervisor of music in the Minneapolis public schools.

## Madison College Launches Music Festival

HARRISONBURG, VA., July 21.—Madison College inaugurated its first Summer music festival with more than 500 people participating in the various programs, on July 9, 10 and 11. Dr. Luther A. Richman, state supervisor of music in Virginia, presided over the public programs, and conducted the final choral festival program. The music faculty of the college served as festival committee and was composed of Edna T. Schaeffer, director of music, and the following instructors: Edythe Schneider, voice; Elizabeth Jacquelin Harris, piano; Clifford T. Marshall, theory and organ; J. Edgar Anderson, violin.

## Summer Series at Bennington School

BENNINGTON, Vt., Aug. 10.—Musical events at the Bennington School of the Arts, Otto Luening, director, are including two sets of matinee performances during the weekends of Aug. 9 and 10, and with those of Aug. 16 and 17 to come. Ralph Kirkpatrick, harpsichordist, was scheduled for Aug. 9 and 16, and Henry Cowell, composer, for two lecture-recitals on new music on Aug. 10 and 17. All performances are scheduled for 4:00 p. m.

## Voice Pupils Heard at Chicago Musical College

CHICAGO, July 20.—Pupils of Josephine Swinney, at the Chicago Musical College, were presented in recital in the Kimball recital hall on June 27. Robert Thatcher and Robert Rayfield, duo-pianists, were the assisting artists, and Eileen Bowman and Ruth Walker were the accompanists.

## Juilliard School Offers Fellowships to South Americans

Fellowships carrying free tuition in the Graduate School of the Juilliard School of Music have just been opened to students from South America. Heretofore only citizens of the United States and Canada have been eligible to fellowships in the graduate school, although the Institute of Musical Art of the Juilliard School of Music has never had any citizenship restrictions of the sort.

## NORFOLK SCHOOL GIVES ADDITIONAL RECITALS

### Piano and Violin and Piano Programs Presented During Summer Session

NORFOLK, CONN., Aug. 10.—For its third concert of the season, the Norfolk Musical School presented Ward Davenny, pianist, on July 11. The featured work was the first performance of a new piano sonata by David Stanley Smith, dedicated to Mr. Davenny. In addition, Mr. Davenny played works by K. P. E. Bach, Brahms, Poulenc and Chopin.

The fourth concert consisted of music for piano and violin. The artists were Orrea Pernel, violinist, and the director of the school, Bruce Simonds, pianist. The program included Beethoven's Sonata in G, Op. 30, No. 3, Schubert's Fantaisie, and a Fauré Sonata.

The fifth weekly concert took place on July 25 at Battell House, when Bruce Simonds, pianist, and Emmeran Stoeber, 'cellist, presented a program of sonatas by Bach, Beethoven and Brahms, including Beethoven's sonata in A, Op. 69, the Bach Sonata in G and the Brahms Sonata in F, Op. 99, which formed a grand climax to the afternoon. Mr. Simonds played with his usual good taste and musicianship and Mr. Stoeber formed an able partner with him. The audience received them with great enthusiasm.

## Punahou School Marks Centenary

HONOLULU, Aug. 10.—A series of musical events is one feature of the Punahou Centennial year, marking 100 years of activity on the part of the school. June 2, Mildred Dauer, member of the Punahou Music School faculty, was presented in recital. Assisting were a string group of eight and Verne Waldo Thompson, pianist, Konrad Liebrecht, concertmaster of the Honolulu Symphony and leader of the string quartet bearing his name, was heard in recital on June 8 at the Honolulu Academy of Arts. Artists students of Punahou appeared in a concert evening at the Music School on June 10. Soloists were Chun Hoon Kam How, Robert Carbaugh, and Martha Zieman, violinists; Akiko Taira and Willard Sueoka, pianists. V. W. T.

## Zygmant Presents Artists in Benefit at Larchmont

Edmund Zygmant presented three members of his chamber music class, Yolanda Bolotine, pianist; Edmund Zygmant, violinist, and Walter Piasceki, 'cellist, in a musicale recently under the auspices of the British War Relief at Larchmont, N. Y. The artists played the B Major Trio by Brahms and three solo groups. Sonia Essin, contralto, contributed vocal selections with Arpad Sandor at the piano.

## OFFICERS ELECTED

### Carson Again Named President by New York Singing Teachers Association

At the annual meeting of the New York Singing Teachers' Association the following officers were elected for 1941-42: president, Leon Carson, re-elected; vice-presidents, Edgar Schofield, Edward Harris, Bernard U. Taylor; treasurer, Carl Gutekunst; recording secretary, Henry Pfohl; registrar, John Nichols. The newly elected executive board is composed of Paul Althouse, Fannie Gilbert Brines, Amy Ellerman, Helen Ernsberger, William J. Falk, J. Bertram Fox, Edith White Griffing, Cecile Jacobsen, Sarah Peck More, Homer Mowe, Melanie Gutman-Rice and Harry Wilson.



Leon Carson

## School of Natya Gives Recital of Spanish-American Dances

La Meri, assisted by a group of her pupils, gave a recital of Spanish-American dances at the School of Natya, 66 Fifth Avenue, on the evening of July 29. The dances given represented Mexico, Panama, the Argentine, Cuba and the Philippines. Comments were made by Lillian Newcomer. Besides La Meri, those taking part included Miss Newcomer, Lucille Peters, Juana, Lucille, Deirdre and Carolyn.

## Proschowski Holds Master Class in Houston

HOUSTON, TEX., Aug. 10.—Frantz Proschowski recently completed a five-weeks Master Class in voice at the Southern School of Fine Arts in this city. A concert by Marion Proschowski, contralto, was one of the features of the closing week. H. P. G.

## Frieda Volkert Sings in Opera and Concert

Frieda Volkert, soprano, artist from the studio of Leon Carson, was heard recently with the New York La Scala Opera Company as Santuzza in 'Cavalleria Rusticana' and Nedda in 'Pagliacci'. Miss Volkert also gave a concert program in Garden City, L. I.

## George Hotchkiss Street Teaching in Minneapolis

George Hotchkiss Street, teacher of singing, and a member of the faculty of the Institute of Musical Art of the Juilliard School of Music is conducting a master class for teachers and advanced students in Minneapolis during the month of August.

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D. H. Koss

## RECEIVES HONORARY DEGREE

Paul Althouse (Right), Tenor of the Metropolitan Opera, Receives the Honorary Degree of Doctor of Music from His Alma Mater. The Singer Is Congratulated by Dr. A. C. Marts, President of Bucknell University

ACADEMY OF VOCAL ARTS  
PRODUCES TWO OPERAS'La Serva Padrona' and 'Fortunio's Song'  
Given in Philadelphia Suburb—  
U. of P. Presents Artists

PHILADELPHIA, Aug. 6.—On July 9 an al fresco evening performance by the Academy of Vocal Arts at "Faraway Farm", home of Mr. and Mrs. Clarence A. Warden at Haverford in the Philadelphia suburbs and Summer headquarters of the school, afforded pleasure to a large audience with two delectable one-act comic operas effectively presented, Pergolesi's 'La Serva Padrona,' and Offenbach's 'Fortunio's Song,' the latter, as far as is known, given for the first time in this country.

Vernon Hammond, musical director for the academy, conducted excellently, and the singers, artist-students, included Margaret Martin, Lauretta Carver, Doris Blake, Blake Ritter, and Richard Benson. Benno Frank was in charge of stage-direction. The operas were given in English.

Appearing in Irvine Auditorium of the University of Pennsylvania on July 30 in the course of a Summer School series, the Perole String Quartet, Joseph Coleman and George Ockner, violins; Lillian Fuchs, viola, and Ernst Silberstein, 'cello, gave superior performances of Beethoven's Quartet in C Minor, Op. 18, No. 4; Hugo Wolf's 'Italian Serenade,' and Dvorak's Quartet in F, Op. 96, the 'American'. Enthusiastic applause was rewarded with movements from Mendelssohn's E Flat Quartet, Op. 12, and Haydn's F Major.

Other programs in the series engaged Aubrey Pankey, Negro baritone, assisted by Rudolph Schaar, pianist; the Russian Cathedral Quartet, Nicholas Vasilieff and Leonid Troitsky, tenors; Stefan Kosakevich, baritone, and Vladimir Chadvaroff, bass, with I. Seligman at the piano; Ragini Devi, dancer, and Ahmed and his Hindu orchestra; the Germantown Madrigal Singers, directed by James R. Duane and comprising Carolyn Thomas, Mae Dwyer, Harry Danner, and Harry Martyn. Organ recitals were given by Dorothy Hornberger, Kenneth Goodman, Dr. Edgar N. Fought, and Ruth Cuerten. Also billed was the Philharmonic Quartet, Bernice Celeste, soprano; Marion Haebner, contralto; Enrico Clausi, tenor; Burtis Preston, baritone; Wanda Corti, pianist.

On July 9 a Valley Forge Music Center presentation in a "Woodland Cathedral Concerts Series" at the Valley Forge Memorial Chapel, offered Margaret Keiser, soprano, in arias and songs with Charles Swier as accompanist, and Ronald O'Neill, pianist, in groups of solos. Jeno Donath is musical director for the series. W. E. S.

## RINGWALL CLOSES CLEVELAND "POP" SERIES

Summer Orchestra Presents Six  
Concerts—Radio Artists and  
Local Soloists Heard

CLEVELAND, O., Aug. 1.—The third season of "Pop" concerts by the Cleveland Summer Orchestra closed on July 19, and was successful artistically and financially.

The second series of six concerts opening on July 9, continued the plan of the June series featuring popular radio artists and outstanding young local soloists. Dr. Rudolph Ringwall conducted the entire season adding to the delight of his vast audiences by his inimitable introductions to the music. The total attendance figure of 65,823 topped the two previous seasons. Edgar A. Hahn, president of the Cleveland Summer Music Society, which sponsors these concerts, has announced plans for a season of five weeks for next Summer.

Margaret Speaks, soprano, was soloist on July 9, before an audience of 6,-



Margaret Speaks



Carroll Glenn

204. She sang 'One Fine Day' from 'Madame Butterfly'; 'Morning', by Oley Speaks, and 'Il Bacio', by Arditi, and was forced to add several encores, finally repeating 'Morning'. The orchestral offerings included Dvorak's 'Carnival', Liszt's 'Les Preludes', Debussy's 'Afternoon of a Faun', Berlioz's 'Rakoczy March', Gounod's 'Funeral March of a Marionette', Guion's arrangement of 'Turkey in the Straw', and Eric Coate's delightful fantasy, 'The Three Bears'.

## Harmonica Virtuoso Is Soloist

The soloist who contributed the most unique musical treat in the series was Larry Adler, harmonica virtuoso, on July 11. By expert application of microphone technique, Mr. Adler projected the small voice of his instrument and every effect throughout the large auditorium. Opening with a transcription of Vivaldi's Violin Concerto in A Minor, he added a rhapsody on American tunes; Lecuona's 'Malaguena', his version of Ravel's 'Bolero', Kern's 'Smoke Gets in Your Eyes, and 'Beat Me Daddy Eight to the Bar'. The audience demanded more and Mr. Adler responded, introducing each selection cleverly and with disarming humor, particularly those from Tin Pan Alley. The 5,348 present were equally delighted with Dr. Ringwall's selections, Weber's 'Oberon' Overture, the Scherzo and Finale from Beethoven's Symphony No. 5, Strauss's 'Wiener Blut', Cailliet's arrangement of 'Pop Goes the Weasel', and Offenbach's Overture to 'Orpheus in Hades'.

Two young artists, students at the Cleveland Institute of Music, shared the spotlight on July 12. Marian Matousek, pianist, played the second and third movements of Rachmaninoff's Concerto No. 3, adding Brahms's Waltz in A Flat, and Chopin's Etude in G Flat. Miss Matousek was a finalist in the contest of the National Federation of Music Clubs in Los Angeles. And Marjorie Phelps,



Arthur Whittmore



Jack Lowe

soprano, a finalist in the Metropolitan Auditions of the Air, and winner of the recently awarded Luccioni prize of \$1,000, was warmly received for her singing of 'Vissi d'arte' from 'Tosca' and the Gavotte from 'Manon'. As encores she chose two Gershwin songs, 'Summertime', and 'The Man I Love', with Miss Matousek at the piano. In the orchestral portion of the program Dr. Ringwall included two arrangements by Cleveland musicians, Earl Rohlf's version of 'Intermezzo', and 'Two Guitars', arranged by Charles McBride, second 'cellist of the orchestra.

On July 16 Carroll Glenn, violinist, was greeted with enthusiasm by those who heard her last season. Her performance of Wieniawski's Concerto in D Minor; and three encores, Saint-Saen's 'Rondo Capriccioso'; Kreisler's 'La Chase', and the Gavotte and Rondo, from Bach's Suite in D, displayed her gifts and excellent musicianship. The remainder of the program consisted of Grieg's 'March of Allegiance', Guion's 'The Harmonica Player', and 'The Arkansas Traveler'; Wagner's Prelude to Act 3 of 'Lohengrin'; Moskowski's 'Valse Celebre', two of Brahms's Hungarian Dances' and Ravel's 'Bolero'.

## Whittmore and Lowe Appear

Arthur Whittmore and Jack Lowe, duo-pianists, appeared on July 18, and though practically unknown here, played to one of the largest audiences of the season. They chose Liszt's 'Pathétique' Concerto for their appearance with the orchestra and in response to prolonged applause added their arrangements of Ravel's 'Bolero', a group of Strauss Waltzes, and the March from Prokofiev's 'Love of Three Oranges'. The orchestral program consisted of requests and included Mozart's Overture to 'The Marriage of Figaro', Overture-Fantasia, 'Romeo and Juliet' by Tchaikovsky; Strauss's 'Trisch-Trasch Polka', and 'Tales from the Vienna Woods'; Saint-Saen's 'Dance Macabre', Grofe's 'On the Trail', and Skilton's 'War Dance'.

An audience of 8,269 attended the closing concert, on July 19. Extra tables and chairs were added on the main floor until all available space was used. The soloist for the evening was Eunice Podis, nineteen-year-old Cleveland pianist, who has been attracting attention since winning the Ohio Federation of Music Clubs first prize in 1935. Other honors won by Miss Podis include the Federation district award in 1938, and the National Eisteddfod prize in 1940. She played the Tchaikovsky Concerto in B Flat Minor and, as encores, Turina's 'Circus Suite', Debussy's 'La Danse', and a Prelude by Scriabin. Dr. Ringwall was applauded with enthusiasm throughout the evening, and the large audience lingered after the singing of the national anthem to express its approval and enjoyment of the series.

WILMA HUNING

## RECITALS AT JULLIARD

Instrumentalists and Vocalists Continue  
Summer Series

Artists recitals at the Julliard Summer School, George A. Wedge, director, continued through July and August.

Alton Jones, pianist, appeared on July 15; James Friskin, pianist, on July 16; Charles Hackett, tenor, on July 17; Sigismund Stojowski, pianist, on July 22; Muriel Kerr, pianist, on July 23; a sonata recital by Mishel Piastro, violinist, and Maurice Nadelle, pianist, was given on July 24; Marcel Grandjany, harpist, appeared on July 25; Carroll Glenn, violinist, on July 29; Ernest Hutcheson, pianist and president of the Julliard School of Music, on July 30; and William Masselos, pianist, on July 31. Irmgard Lehrer, recorder player, appeared on Aug. 1 and Luisa Stojowski, pianist, on Aug. 5.

LaForge Presents Concert for British  
Benefit

Frank LaForge, composer-pianist, presented a special concert for the benefit of the British American Ambulance Corps at Town Hall in Newton, Conn., on July 24. Joining Mr. LaForge in the concert were The Balladeers, the LaForge Quartet and Mary Duncan Weiman, soprano. The concert netted over \$500 to be used in the purchase of an ambulance.

New England Conservatory Gives Ten  
Berkshire Awards

BOSTON, Aug. 10.—Ten pupils of the New England Conservatory of Music were named by Wallace Goodrich, director of the conservatory, as recipients of general tuition scholarships awarded by the president of the board of trustees of the conservatory, to the Berkshire Music Center at Stockbridge. They are: Victor Alpert, viola; Adelaide Hubbard, 'cello; Harry Herforth, trumpet; Erwin Price, trombone; Kauko Kahilla, trombone; Olivia Hall, harp; Harriet W. Peacock, flute; Rita LaPlante, piano; Dorothea Jump, 'cello; Arnold Chaitman, composition.

Stewart Wilson, tenor and well-known musician, has been added to the faculty of the Conservatory. Mr. Wilson will be in charge of the vocal normal department at the Conservatory and will also be a member of the vocal faculty. At the Conservatory, Mr. Wilson will prepare students for vocal teaching, and supervise their teaching of younger students. G. M. S.

Philadelphia Settlement Music School  
Girl Honored

PHILADELPHIA, Aug. 6.—Betty Weisman, Settlement Music School student in piano, was recently granted the Esther Gowen Hood scholarship, the competition engaging pupils in the Philadelphia public schools. The scholarship carries an award of \$2000 for advanced studies in music. At the Settlement Music School Miss Weisman was at first a pupil of Esther Cinberg and later of Joseph Schwarz. She will continue with the latter.

W. E. S.

## Earl Rogers Teaching During Summer

Earl Rogers, tenor of the American Ballad Singers, is teaching at his home in New York during the Summer. Mr. Rogers's pupil, Nell Schelky, is soloist for the Summer at the Fifth Avenue Presbyterian Church. Gordon Richards, tenor, is soloist on the musical staff of a camp in the Catskills. Mr. Rogers is forming an ensemble of mixed voices for concert appearances next Autumn for which new members are welcome.

The Diller-Quaile School of Music recently moved to new quarters at 66 East 80th Street in New York. The school will open on Oct. 2.

## New York Stadium

(Continued from page 11)

about 18,000 which braved muggy weather for a rich reward—a fresh and masterly recreation of a beloved masterpiece. So fervent was the applause that the soloist bowed many times, and accorded two encores, his own arrangement of the Brahms Hungarian Dance No. 7 and Wieniawski's 'Polonaise Brillante'.

### 'Robinson Crusoe' Suite Played

Apart from a tendency to bear down on the brass, Mr. Steinberg gave a much better account of himself on Aug. 1, with straightforward, unaffected but genuinely felt readings of a rarely heard symphony, the Glazunoff Sixth, and some of the usual Wagner excerpts. His third appearance, on Aug. 2, brought a novelty to New York, the first concert performance of the Offenbach-Byrns 'Robinson Crusoe' Suite, which was a little over-blown in orchestration for the light refinement of the original. The Mendelssohn 'Italian' Symphony, a skillful transcription by Mueller-Berghaus of a Liszt Polonaise in E Major, and Gerschwin's 'An American in Paris', now heard just once too often in the series, completed the orchestra portion of the list. Ania Dorfmann was an excellent piano soloist in the Mendelssohn Concerto in G Minor, bringing all the requisite power and delicacy to its various sections. Her performance was notable for limpid tone and subtle nuance.

### Baseball Fans Take Over

Baseball and music got inextricably tangled in the novelty of the Aug. 3 program, postponed from a previous occasion. This was the doing of Robert Russell Bennett, who composed a Symphony in D 'for the Dodgers', given its first concert performance under Mr. Steinberg, with "Red" Barber, a veteran baseball announcer, as commentator in the last movement, and Larry MacPhail, president of the Brooklyn team, in the audience to witness a trumped-up triumph for his Flatbush Fireballs. As music goes, the score was amusing in a half-hearted way, the best movement being the first which was entitled 'Brooklyn Wins'. There was a good deal of spirited base-running in this. The second movement, 'Brooklyn Loses', had an English horn solo much too Oriental in style for the subject, a few brassy outbursts against the umpires and heavy mutterings of revenge. The third, a Scherzo, depicted Mr. MacPhail begging the Cleveland Indians for Pitcher Bobby Feller, and the Tribe's thundering "No's!", but it might as well have been batting practice and wise words from "Lippy" Leo Durocher, the club's outspoken manager. The fourth, in which Mr. Barber simulated one of his own broadcasts, depicting a ninth-inning rally, complete with two outs and a last minute home run, seemed to be less concerned with music than with the national pastime—at least the applause was obviously from Dodgers' fans when that winning run was scored. To this listener, it was a Dodger victory, right enough, but hardly a complete success for Mr. Bennett. He writes crisply and often ingratiatingly, but there was no profile to this work, and his talents could be put to better effect. Mr. Steinberg conducted this as well as the Overture to Weber's 'Euryanthe', the Glinka 'Jota Aragonese' and Tchaikovsky's Fifth Symphony. In appropriate baseball terminology, Tchaikovsky is leading the league just now with the most times at bat.

Six soloists in two combinations played music of Bach on Aug. 4. The greater in interest and excellence of performance was the Fifth 'Brandenburg' Concerto in D, with Georges Barrère, John Corigliano and Harold Bauer playing the flute, violin and piano solos respectively. Mr. Steinberg made his final appearance as conductor. Four pianists joined their differing styles and feelings about Bach in a capable, if not always even, performance of the Concerto in A Minor, rather an anticlimax after all the preparation necessary to place the four grand pianos in star formation around the conductor's stand. The quartet included Mr. Bauer, Beveridge Webster,

Charles Naegele and Moshe Paranov. In addition Mr. Steinberg offered a pot-pourri of Mozart, Mahler, Respighi and Ravel. F. Q. E.

## Carmel Festival

(Continued from page 5)

Genevieve Wiley as second soprano. Miss Wiley, who read her music in braille form, possessed a voice of very lovely quality that has been uncommonly well trained. Her solo, 'Et exultavit', was well sung and her work in the quintet was superior to that done by many who read scores with their eyes instead of their finger tips.

A lecture on Mozart on Friday morning and one on the Bach B Minor Mass on Saturday morning won appreciation for Alfred V. Frankenstein, music editor of the San Francisco Chronicle and lecturer for the University of California Extension Series.

The festival concluded with two performances of the Bach Mass in the Mission San Carlos Borromeo, usually known as the Carmel Mission. Only nineteen excerpts were sung, reducing the time to an hour and twenty minutes. Although the matinee presentation was not as good as it should have been, it was impressive because of the Mission setting. The soloists were the usual ones—the Misses Mock, Stevens, and Koechig and the Messrs. Horton and Englund, all prominent Los Angeles singers.

The one big social event of the week was the al fresco luncheon given for all the 150 participants by Noel Sullivan, bass and music patron, at his Hollow Hills Farm in the Carmel Valley. Festival soloists reciprocated with an impromptu program in the open air. And the complete story of festival soloists is not told without further mention of the heralding trombones and their half hour prelude of Bach Chorales, given prior to each program. They were played by the four Stewart brothers—Chandler, Gordon, Donald and Alan. They have become one of the hallmarks of the Carmel Festival.

## Grant Park

(Continued from page 21)

Dasch conducting, and Melvin Raddin, violinist, were heard July 30. Mr. Dasch offered one of his always interesting programs and Mr. Raddin's playing had distinction.

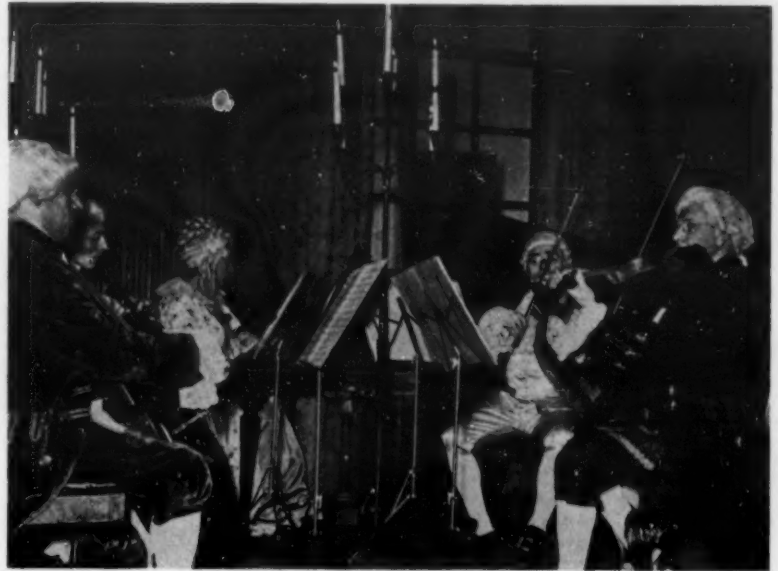
Ruth Lyon, soprano, was soloist with the Chicago Philharmonic, Richard Czerwony, conductor, July 31. Arias by Verdi, songs by Strauss, Ilgenfritz and others were excellently interpreted by Miss Lyon. Mr. Czerwony conducted a Sibelius Symphony, works by Mendelssohn, Strauss, and others, with fine discrimination and musicianship. B.

The Walter H. Steindel Symphony and Anita Aaron Braude, soprano, appeared at the Shell on Aug. 3. Mr. Steindel led the orchestra in a musicianly performance of Tchaikovsky's 'Pathétique' Symphony followed by the prelude to Wagner's 'Meistersinger'. Miss Braude sang the Gavotte from Massenet's 'Manon', Dvorak's 'Songs My Mother Taught Me', and the 'Ballatella' from Leoncavallo's 'Pagliacci'. She revealed a very pleasant voice, but sometimes allowed her tones to spread. The orchestra concluded the program with excerpts from Delibes' 'Coppelia', a Strauss waltz, and three dances from Smetana's 'Bartered Bride'. B.

### Trenton Symphony Plans Season

TRENTON, N. J., Aug. 10—The Trenton Symphony, Guglielmo Sabatini conducting, is planning a full schedule for its twentieth anniversary season, 1941-42. Concerts are listed for Nov. 4, Dec. 9, Jan. 20, Feb. 17, March 17 and April 21. Among the soloists will be Jose Iturbi, pianist; Igor Gorin, baritone and Hilda Burke, soprano. The programs will be presented in the War Memorial Auditorium.

## FESTIVAL IN POCONOS PRESENTS OLD MUSIC



The American Society of the Ancient Instruments

### American Society of Ancient Instruments Is Assisted by Kisch-Arndt and Tinayre

PHILADELPHIA, Aug. 5.—Representing the initial step towards a comprehensive and varied summer series of musical and cultural events in the Poconos region, a two-day festival of old music by the American Society of the Ancient Instruments at Skytop Lodge on July 9 and 10 afforded three delightful programs and exemplified the excellence of ensemble and interpretative sympathy which distinguish this unique Philadelphia chamber-music group. It is now in its fourteenth season and with the original members, Ben Stad, founder and director, viole d'amour; Jo Brodo, pardessus de viole; Josef Smit, viole de gambe; Maurice Stad, basse de viole, and Flora Stad, clavecin (harpsichord).

Admirable assisting artists were Ruth Kisch-Arndt, contralto, and Yves Tinayre, baritone. Also featured as soloists were Mr. Smit and Mme. Stad of the society. Mr. Tinayre was heard at the opening concert and established himself in the favor of a large audience by the supple vocalism and style shown in Gombert's motet 'In festis Beatae Mariae Virginis'; a church cantata by Kriedel; Dowland's 'Weep you no more, sad fountains', and an aria from Pergolesi's 'Laudate Pueri'. The accompaniments were tastefully played by the society's instrumentalists, who also contributed finely balanced performances of Telemann's Suite in A Minor, Vivaldi's concerto in F, Buxtehude's Sonata in D (for pardessus de viole, viole de gambe, and harpsichord), a Suite of old French airs and dances, and a Purcell Chaconne.

For the second concert, on the afternoon of July 10th, Ben Stad and his associates appeared in Eighteenth Century costumes and the program comprised Marcello's Sonata in G for viole de gambe and harpsichord, skillfully played by Mr. Smit and Mme. Stad; Telemann's 'Don Quichotte' suite; a Divertissement by Mouret; 'New Lessons for Violes or Violins by Sundry Composers of Music', expertly played on pardessus de viole and basse de viole by Messrs. Brodo and Maurice Stad (the work "discovered" by the latter, being from the old music collections in the Library of Congress), and compositions by Byrd, Pasquini, Alessandro Scarlatti, Sacchini, Perillou, and Purcell.

The concluding program that evening was marked by Mme. Kisch-Arndt's expressive singing in Johann Christoph Bach's Cantata, 'Ach, dass ich Wassers genug hätte,' (credited with a first performance in this country), and a group of arias and songs by Vulpinus, Dowland, Lawes, and others. Instrumental numbers included Alessandro Scarlatti's concerto in F, Tartini's 'Sinfonia Pastorale,' a Buxtehude Chaconne, and a Concerto by Locatelli.

During the series Mrs. Benjamin F. Maschal, general chairman of the society's festival committee, discussed the tentative plans for the projected Poconos festival in 1942 and following years. Under consideration are concerts by the society and other chamber-music ensembles; a round of orchestra concerts with Philadelphia Orchestra featured; several opera performances and a number of plays. W. E. S.

### Robert B. Miller Chosen for New Post

PHILADELPHIA, Aug. 8.—Robert B. Miller, assistant conductor and accompanist for the Philadelphia Bach Festival Chorus and the Philadelphia Choral Festivals Association and former organist and choirmaster of the Church of the Good Shepherd, Rosemont, will assume the post of organist and musical director at Saint James's P. E. Church, Philadelphia, beginning in September. He succeeds Richard Purvis, who resigned to devote his energies to educational activities and composition. W. E. S.

### Clara Ceo Soloist with Pittsburgh Summer Symphony

PITTSBURGH, Pa., Aug. 2.—Clara Ceo, pianist from Wheeling, W. Va., was soloist at the Pittsburgh Summer Symphony 'Pop' concert on the Hotel Schenley lawn under the baton of Victor Sauddek on July 18. Miss Ceo played the Saint-Saëns G Minor Concerto.

### Ray Lev Plays in Oyster Bay

Ray Lev, pianist, appeared as soloist with a string orchestra conducted by Sydney Baron in Oyster Bay, Long Island, on July 2. She played the Bach D Minor Concerto. The concert was for the British War Relief.

# OPERA AND BALLET VARY BOWL PROGRAMS

Walter, Szell, Iturbi and Coates Share Baton — Finston and Newman from Film Studios Appear—Kilenyi, Thomas, Rubinstein and Kiepura Among Soloists

By ISABEL MORSE JONES

LOS ANGELES, Aug. 6.

**H**OLLYWOOD BOWL programs, which started on July 8 with 'Butterfly', reached a climax with another opera, 'La Traviata', on Aug. 5. Armando Agnini, stage designer of the San Francisco Opera, built a stunning roccoco set banked by huge oak trees before which appeared the large Hollywood Bowl chorus in colorful costumes.

Jarmila Novotna, singing Violetta, was both beautiful and eloquent. She has tension and temperament and her voice is true, whatever the dramatic excitement may be. Nan Merriman, a young singer and new to the stage, gave a more than creditable account of Flora and Siroon Mangurian, another resident aspirant, sang well the small part of Anina.

Jan Peerce was especially liked as Alfred Germont. His voice blended well with Madame Novotna's and his artistic restraint was admirable. Richard Bonelli sang the elder Germont with his usual aplomb and steadiness and the other singers, residents too, who demonstrated ability to take exacting direction from Gaetano Merola, conductor, were Marek Windheim, Robert Brink, Lee Gilmore, George Burnson and William Eddy.

Mr. Agnini has increased his knowledge of Bowl scenic requirements until he is the most successful stage designer working there. The Aida Broadbent Ballet put on an amateur entertainment of dancing, brightly costumed and full of pretty girls in 'Traviata'. Hugo Strelitzer was chorus director and his chorus sang with enthusiasm and comported itself with ease.

## Ballet a Bowl Novelty

The past week has been largely devoted to the Ballet Russe de Monte Carlo, a departure for Hollywood Bowl. Sol Hurok brought his company of dancers to the amphitheater on July 29, 30 and Aug. 2. The performances of classic and modern repertoire were staged by Agnini in the Bowl shell and the orchestra placed in the pit usually used for opera. The settings were not all that they might be in a smaller compass but dancing out-doors with the hills and trees close by, seemed to give added vigor to the performers. Leonide Massine was unable to appear until the Aug. 2 concert but the company, of which he is maitre de ballet comprises several splendid male dancers able to take his place without imitating him. Frederic Franklin was one of these, Andre Eglevsky another and Youskevitch another popular lead. Toumanova and Danilova and Rosella Hightower starred with Semenova and Jeannette Lauret and Krassovska. The corps de ballet was excellent.

The programs consisted of 'Les Sylphides', 'Scheherazade' and 'Beau Danube' for July 29; 'Les Elfs', 'Rouge et Noir' and 'Vienna, 1814' on July 30 and 'Swan Lake', 'Capriccio Espagnol', 'The Bluebird' and 'Prince Igor' on Aug. 2. 'Rouge et Noir', the Massine ballet to the music of Shostakovich's



Jan Kiepura



Amparo and José Iturbi



John Charles Thomas



Left: Edward Kilenyi Right: Richard Bonelli

First Symphony, proved the most effective because of the stylized, symbolic scenery and the philosophical plot.

The film studios, Metro-Goldwyn-Mayer and Twentieth Century-Fox, were represented in Hollywood Bowl concerts on July 15 and July 22. Nathaniel Finston conducted the first and Alfred Newman the second. M-G-M presented the actor Lionel Barrymore as narrator of 'Peter and the Wolf' by Prokofieff. His appearance in a wheel chair added to the folksy atmosphere of the whole performance and later on Finston played Barrymore's 'Tableaux Russe'. Weinberger's 'Legend of Sleepy Hollow' had a first performance and proved the most important event of the evening.

Alfred Newman conducted with Edward Kilenyi playing the Liszt E Flat Concerto and a group of Dohnányi, Debussy and Liszt with encores by Chopin and Bartók. Newman's contribution to the program was a delightful arrangement of 'Sixpence', an old Irish folk tune and his Suite from the film, 'Blue-

bird'. Kilenyi made an impression with his brilliant fireworks and the large Bowl audience acclaimed him as a virtuoso.

## 600th Bowl Concert Given

Four Friday evenings at the Bowl have been devoted to the conducting of Bruno Walter of the standard classics. July 18, it was Wagner and Dvorak; July 25, he played the Schubert Symphony No. 5 and the Tchaikovsky No. 6, giving the listeners a new Tchaikovsky, faithful to the score but powerfully dramatic because of its restraint.

The 600th Bowl concert was celebrated on Aug. 1 with a more popular Viennese program of 'Eine Kleine Nachtmusik', Haydn's 'Oxford' Symphony and light, but beautifully played, music by Johann Strauss, Schubert and Suppe.

Two pianists, a conductor-pianist and a tenor were honored on soloist's nights. Artur Rubinstein played the Brahms B Flat Concerto on July 17 with the wholehearted co-operation of George Szell, conductor. José Iturbi conducted his own performance of the Beethoven piano Concerto

'Traviata', with Novotna, Peerce and Bonelli, Conducted by Merola—Ballet Russe de Monte Carlo Seen—New Hageman Patriotic Work Performed

No. 3 and did a superb job of it. His sister Amparo played the Grieg Concerto to her brother's conducting and was acclaimed for it. She is quite a different player from her brother and her technique is strong. The tenor was Jan Kiepura and Albert Coates conducted. He sang operatic arias and a group with the pianist, Wolfgang Rebner, accompanying.

Mr. Coates gave Scriabin's 'Prometheus' an airing, with Alexander Steinert at the piano. His rendition of his friend Elgar's 'Pomp and Circumstance' was a poignant performance with a victorious triumph of applause for him at the finish.

## Thomas Is Soloist

George Szell, conductor, and John Charles Thomas, baritone, entertained a comparatively small second night audience on June 10. Thomas felt that he was at a disadvantage singing against the orchestra and demanded microphones for his first numbers—'Evening Star' from 'Tannhäuser', 'Le Veau d'Or' from 'Faust', 'Eri Tu' from 'Masked Ball', 'Figaro' from 'The Barber of Seville' and a first performance of Richard Hageman's patriotic opus, 'I Hear America Call', with lyrics by Grossman, who wrote many words for Deanna Durbin's pictures. This was breaking a Bowl precedent and put Thomas at a disadvantage, for his voice sounded much better later when he sang three songs by resident composers; Sydney King Russell, Albert Hay Malotte and Carrie Jacobs Bond and some six encores to the piano accompaniment of Carroll Hollister.

Mr. Szell conducted the Prelude to 'Die Meistersinger', the G Minor Symphony by Haydn and the Overture to 'Die Fledermaus'. His Haydn Symphony was a distinctly musical production of a classic that seemed outside of the general program intent. Hageman's work, nine minutes long, was principally orchestral. It is good music, written by a musician with large equipment, but should be heard again in a slightly different setting to judge of its importance as a tribute to the country.

Bruno Walter opened his series of four Friday night symphony concerts on June 11 with the Mozart No. 40 and closed it with Beethoven's 'Fifth'. Debussy's 'Afternoon of a Faun' and 'Death and Transfiguration' by Strauss were given widely different readings from the accredited sensuousness expected now whenever the 'Faun' is listed, or from the militaristic 'Strauss' quite often offered by other German conductors. The 'Faun' is nearer a lovable Bambi when Walter describes him to the listeners and the Strauss is truly transfigured by the spirit. The Mozart was in impeccable taste and the Beethoven slightly quickened in his interpretation.

## New National Conservatory of Panama Presents Saint Malo Quartet

PANAMA CITY, REPUBLIC OF PANAMA, July 15.—At the initial program given by the new National Conservatory of Music in Panama, four artists were presented: Alfredo de Saint Malo, violinist; William Carboni, violist; Mosa Chavivi, cellist, and Albert Sciarreti, pianist, in a program of music devoted to the works of Handel-Halvorsen, Frescobaldi-Cassadó, Saint-Saëns, D. Scarlatti, Martucci, Fauré and Brahms. The program was given in the Teatro Nacional in honor of the President of the Republic, Dr. Arnulfo Arias, and Senora de Arias. A capacity audience received the program enthusiastically and encores were generously granted.

H. C. B.



At a Party to Celebrate His Thirty-fifth Anniversary as a Conductor, Albert Coates Is Surrounded by Friends: (Left to Right) Virginia Lynn and Victor Kendall, Hollywood WGN Concerts Representatives; Mr. Coates, Dorothy Huttenbach, "Musical America" Los Angeles Business Manager, and Jakob Gimpel, Pianist

## With the Sun for Spotlight



Celebrating the Tenth Wedding Anniversary of Grace Moore and Valentin Parera at Their Home in Newtown, Conn., Are (Left to Right) Lawrence Tibbett, Lily Pons, Mr. Parera, Miss Moore, and Gladys Swarthout



Poldi Mildner and Claudio Arrau, Pianists, with the South American Impresario, José Schraml, in Rosario, Argentina (Right)



Irra Petina, at Her Summer Home in Hollywood, Where She Is Preparing for Her Forthcoming Seasons with the San Francisco and Metropolitan Opera Companies



Two Brazilians, Elsie Houston (Left) and Carmen Miranda, Examine a Copy of a Rio Magazine, 'A Noite'



Robert Weede Gets on the Team at a Farm at Morristown, N. Y. (Right)



Sydney King Russell Examines a New Song in His Bel Air, Calif., Garden



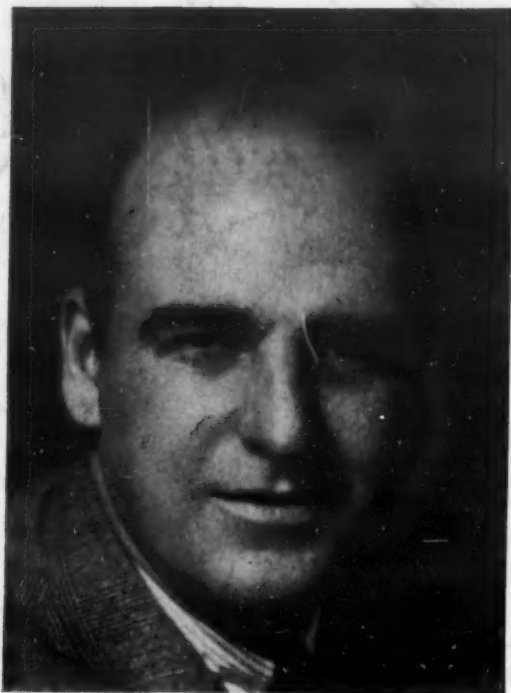
Carola Goya, Spanish Dancer, and Her Chihuahua, Maximilian, Which She Acquired in Mexico



Robert Hufstader, Conductor, Cooks While Richard Dana (Left), President of Music Press, and Webster Aitkin, Pianist, 'Kibitz'



Francia White, Concert and Radio Soprano, Joins the A. S. P. C. A. and Lends a Helping Hand



# NORMAN CORDON

*Leading Bass-Baritone, Metropolitan Opera Association*

**ADDS TO HIS DISTINGUISHED  
PORTRAYALS AT THE  
METROPOLITAN  
MEPHISTOPHELES in "FAUST"**

"Cordon's figure dominated the stage whenever he was on it. He was both elegant and sinister. He sang the part well and received hearty rounds of applause." — *New York Times*

"Cordon's impersonation was dramatically convincing. The rôle was well treated from a vocal point of view and laudably sung by one of the Metropolitan's most valuable American artists."

— *New York Herald Tribune*

"Cordon's will assuredly be an interpretation to be seen often in the future — of fine pictorial values, of sharp lines and darting gestures. His voice had ample breadth and weight for the ringing proclamation." — *New York Sun*

**Among Current Western Achievements:  
Repeats in Seattle**

**Another Metropolitan Success, Kezal in "The Bartered Bride"**

"Norman Cordon made a sensation in 'The Bartered Bride.' His baritone was acclaimed by a vast opening night audience." — *Seattle Star*

"'The Bartered Bride' is the baritone's opera and Norman Cordon, whose gifts as an actor are as great as his endowments as a singer, dominated the performance. He played the marriage broker, Kezal, with a polished art that realized its fullest comic possibilities and he sang it magnificently."

— *Seattle Times*

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